DOCUMENT RESUME

ED 272 435 SO 017 386

AUTHOR Pontious, Melvin; And Others
TITLE A Guide to Curriculum Planning in Music Education.
INSTITUTION Wisconsin State Dept. of Public Instruction, Madison.
PUB DATE 86
NOTE 136p.; Produced by the State Music Curriculum Task Force.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC06 Plus Postage.
DESCRIPTORS Administration; *Curriculum Development; Educational Assessment; Elementary Secondary Education; Exceptional Persons; *Music Education; *Music Facilities; Outcomes of Education
IDENTIFIERS Wisconsin

ABSTRACT

Designed to assist curriculum development efforts in school music programs, this curriculum guide is divided into five parts. Part 1, "Introduction," covers background, a rationale for school music programs, curriculum goals, curriculum development, and terminology. Part 2, "Music Outcomes," presents an overview, general music outcomes, choral music outcomes, and instrumental music outcomes. Part 3, "Management of the School Music Program," looks at administration, supervision, program standards, and assessment and evaluation. Part 4, "Issues in Music Education," has an introduction and covers community related issues, careers in music, music and other subject areas, computer applications, professional growth, music for the exceptional child, and learning styles in music. Part 5, "Appendixes," includes standards for approved music teachers preparation programs, program standards self-evaluation checklist, sample activity worksheets, and minimum allocated instructional time recommended by the Wisconsin Department of Public Instruction. References are included for parts 3 and 4. Numerous charts illustrate learning outcomes and sample activities. (JEH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED272435

Music

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

L. Harmatuck

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SP017386

Wisconsin Department of Public Instruction
Herbert J. Grover, State Superintendent

A Guide to Curriculum Planning in Music Education

Melvin Pontious

Supervisor, Music Education

John Benson
Administrator
Division for Instructional Services

Arnold Chandler
Director
Bureau for Program Development

Eunice Bethke
Chief
Curriculum Development Section

Wisconsin Department of Public Instruction
Herbert J. Grover, State Superintendent
125 South Webster Street, Post Office Box 7841
Madison, WI 53707-7841

1986

Bulletin No. 6268

Copyright © 1986 Wisconsin Department of Public Instruction

The Department of Public Instruction does not discriminate
on the basis of race, sex, age, religion, handicap, or national origin.

Contents of the Guide

		Page
Foreword		v
Preface		vii
Acknowledgments		ix
Purpose and Use of this Guide		xi
1	**Introduction**	
	Background	2
	A Rationale for Music in the Schools	2
	Curriculum Goals	3
	Curriculum Development	5
	Terminology	8
2	**Music Outcomes**	
	Overview	12
	General Music Outcomes	13
	Choral Music Outcomes	25
	Instrumental Music Outcomes	37
3	**Management of the School Music Program**	
	Administration	50
	Supervision	52
	Program Standards	56
	Assessment and Evaluation	65
4	**Issues in Music Education**	
	Introduction	70
	Community-related Issues	70
	Careers in Music	72
	Music and Other Subject Areas	72
	Computer Applications	75
	Professional Growth	76
	Music for the Exceptional Child	76
	Learning Styles in Music	80
5	**Appendixes**	
	A. Standards for Approved Music Teacher Preparation Programs	84
	B. Program Standards Self-Evaluation Checklist	90
	C. Sample Activity Worksheets	105
	D. Minimum Allocated Instructional Time	117

Foreword

The arts, especially music, enhance the quality of our lives by extending the boundaries of our thinking, providing an important means for self-expression and personal fulfillment, and by aiding in the development of confidence and self-discipline. Further, music develops within the individual a unique and important mode of conceptualization, evaluation, and creativity. It is, therefore, an important academic subject in our school systems.

Music education in Wisconsin schools has been and continues to be one of our strongest instructional programs. Significant achievements have been made by school music groups in our schools and communities.

Music teachers in Wisconsin have accomplished a great deal in teaching music understanding through the comprehension and mastery of music concepts and have continually worked toward improving music instruction in the schools.

The Department of Public Instruction supports this activity and, through the work of the State Music Curriculum Task Force, makes available *A Guide to Curriculum Development in Music Education*. This guide provides a framework for curriculum planning in music and is a unique approach addressing needs and experiences in music for *all* students in Wisconsin schools.

We are happy to make this guide available and know that it will prove to be of great value to teachers, administrators, and citizens interested in the school music program.

Herbert J. Grover
State Superintendent

Preface

A Guide to Curriculum Development in Music Education is designed to assist curriculum development efforts in school music programs. This guide is of interest to the professional music educator, the school music administrator or supervisor, and the school district administrative staff in Wisconsin schools. The purpose of this guide is to provide a process for planning and an overview of the music experiences that Wisconsin schools should provide for *all* students. The experiences given in this guide are *suggested* experiences and do not form a mandated state music curriculum. In addition, important issues and questions are included that directly affect the school music program.

In the fall of 1983, a committee of actively involved school and college music educators was formed by the State Superintendent of Public Instruction under the leadership of the Department of Public Instruction's Supervisor of Music Education. The committee was charged with development of a document that would be challenging and, above all, useful. Many hours of thought and diligent effort went into this document and are herein gratefully acknowledged by the Department of Public Instruction.

The guide is dedicated to the many excellent music teachers who through their own initiative and resourcefulness have expanded students' creative and intellectual capacity for music; the many conscientious school district administrative staff members who encourage a quality music program in their districts; and the many local school boards that recognize music as an *academic subject* with enormous potential for self-expression and for personal fulfillment.

Acknowledgments

The State Music Curriculum Task Force is the committee responsible for creating this guide. All members of the task force were vital contributors, but special thanks must go to Michael George and Dr. Gerard McKenna. Mike began his duties as task force chairman during the last year of his tenure as Music Education Supervisor for the Department of Public Instruction. After his decision to accept the position as Fine Arts Coordinator for the Madison Metropolitan School District, he consented to remain as chairman until the guide's completion despite the time constraints of his new position. His leadership and encouragement in guiding the work of the task force was invaluable to the completion of this guide.

In addition to his work as a member of the task force, Dr. Gerard McKenna accepted the task of editing the final text. The clarity and logical sequence of the guide are the result of the many extra hours he spent proofing, organizing, and formatting the contributions of the task force members.

The members of the State Music Curriculum Task Force were:

Michael George, chair
Coordinator of Fine Arts
Madison Metropolitan School District

Gerard McKenna, editor
Chairperson
Department of Music
University of Wisconsin–Milwaukee

Steve Bina
Band Director
Logan High School
La Crosse School District

Susan Bohn
General and Choral Music–K–12 Teacher
Marion School District

Anita Emerson
Elementary General Music Teacher
Stevens Point Area School District

Brian Moore
Director of Orchestras
Verona Area School District

Glenn Nielsen
Band Director & Department Co–chairman
McFarland High School
McFarland School District

Jeanne Opitz
General and Choral Music Teacher
Central Middle School
Waukesha School District

Mary Pautz
Elementary Music Specialist
Milwaukee Public Schools

Herb Williams
Principal
John Edwards High School
Port Edwards School District

The State Music Curriculum Task Force wishes to acknowledge its appreciation to Dr. Eunice Bethke, Chief, Curriculum Section, Department of Public Instruction, for providing important leadership and encouragement. Thanks are due to DPI staff who provided invaluable assistance in bringing this project to its completion: Victoria Rettenmund, graphic artist; Ellen Donovan and Mary Holt Segall, text editors; and Susan Townsend, information technician. The task force also thanks Faith Johnson, Milwaukee, who contributed material on children with exceptional educational needs.

Melvin Pontious
Supervisor, Music Education
Wisconsin Department of Public Instruction

Purpose and Use of this Guide

A Guide to Curriculum Development in Music Education has been designed for use in a curriculum workshop format and for use as a guide for local school districts wishing to create their own district guide. This guide serves as a blueprint for curriculum development and, most importantly, as a guide for music experiences that must be available for *all* Wisconsin students.

Teachers, supervisors, and administrators are strongly encouraged to read the entire guide. The philosophy, the goals, and the organization of the guide must be understood if the guide is to be of the most value. Administrators may not wish to read the curriculum section in detail; however, it is crucial that they review the overall outcomes for the music program found in section 2 and in the Scope and Sequence (table 3). Administrators and other supervisory personnel may also wish to use this guide as a basis for assessing the quality of their music programs against suggested program standards.

This guide is organized into five sections. The Introduction, Section 1, includes a broad philosophy of music education—the purposes, goals, and specific outcomes for music education in Wisconsin that guided the committee in its work.

Section 2 is devoted to curriculum planning in music. In this section, the outcomes for general, choral, and instrumental music are reviewed. Suggested music curricular experiences are given through sample activities requiring students to *perform*, *describe*, and *create*. This process constitutes the focus of this guide.

Section 3 is devoted to the important area of managing the music program. This section is of special interest to the local district administrative staff and to music teachers, since no music program can be considered effective without proper leadership and organizational techniques. Also included in this section is a series of standards for the school music program consisting of standards for music instruction, supervision, equipment, facilities, and instructional materials. The standards for the music program are suggested as a bench mark for assessing the quality of the school music program. Information on assessment and evaluation of students and staff complete this section.

Section 4 is directed toward some of the current issues in music education. This section offers practical solutions to these issues.

Section 5 contains appendixes for music education and self-administered checklists for music program standards. Also included are standards for music teacher preparation in Wisconsin, and precertification/licensure requirements from the Department of Public Instruction.

Introduction

Background
A Rationale for Music in the Schools
Curriculum Goals
Curriculum Development
Terminology

Background

School music experiences must be of such quality as to enable every child to gain sufficient proficiency . . . to be an active participant throughout his or her life.
— Charles Leonhard
Foundations and Principles of Music Education

The growth of music in the overall school program during the last twenty years has been phenomenal. This growth is attributable to many factors, not the least of which is a clearer awareness by the general public and by those involved in education that various art forms are a legitimate and valuable aspect of public education. This awareness has resulted in music programs organized and directed by professionally certified music teachers. Individual teachers have received support from state departments of public instruction and various state music teacher associations which have combined their resources in order to improve and upgrade music programs.

A corresponding increase in leisure time for the general public has been frequently filled with music activities. Many people have sought music experiences in the community through instrumental and vocal groups because of the desire for continued involvement with music beyond formal schooling. Others have created their own music experiences, teaching themselves to play or sing. Still others enjoy listening to music. Increased leisure time has provided opportunities for a richer and more meaningful involvement with music and a strong sense of personal fulfillment.

Because music is a leisure-time activity for most people, the school music program must provide experiences in music that are creative as well as recreative: performing and describing experiences must share equally with creative experiences. If conscientiously applied, this approach will have a higher probability of producing more creative, aesthetically attuned, and sensitive persons and musicians. The material that follows provides a foundation for the study of music in school programs.

A Rationale for Music in the Schools

Music expresses that which cannot be said and on which it is impossible to be quiet.
— Victor Hugo

Reasons for including music in Wisconsin schools vary according to the philosophical views of individuals and communities, but the consensus is that music is an integral part of a complete education and all students ought to experience music in a meaningful way. Several reasons are frequently cited for including music in the schools:

- to help each student develop aesthetic awareness and sensitivity;
- to give students a source of enjoyment which can enhance the quality of life during school years and throughout later life;
- to provide a means for creativity and self-expression;
- to provide a sense of our history and cultural heritage;
- to provide students with an opportunity for visible success and achievement in the school and community;

- to make the school and the community a more pleasant place to learn, work, and live;
- to increase the satisfaction students are able to derive from music throughout life;
- to understand other cultures better through music;
- to contribute to a balanced educational program which deals with objective, subjective, symbolic, and concrete aspects of human experience.

Therefore, the school music program exists to inform, challenge, direct, enhance, and provide meaningful music experiences, so that students may establish a solid and permanent relationship with music.

Curriculum Goals

A major premise upon which this guide is based is that all students must have broad general experiences in music—those who receive a general music education, those students with exceptional educational needs, and those students who receive advanced training in a specialized area of music. These broad experiences are the products of curriculum goals derived from various experiences which help students use, value, and understand music in all its aspects. Students must use music by *performing*, discuss the materials of music by *describing* how those materials can be used, and organize and arrange materials by *creating* music in new and interesting ways. By providing a foundation of broad music experiences this program prepares students for all advanced music experiences.

Students must use music by performing . . . describing . . . and . . . creating.

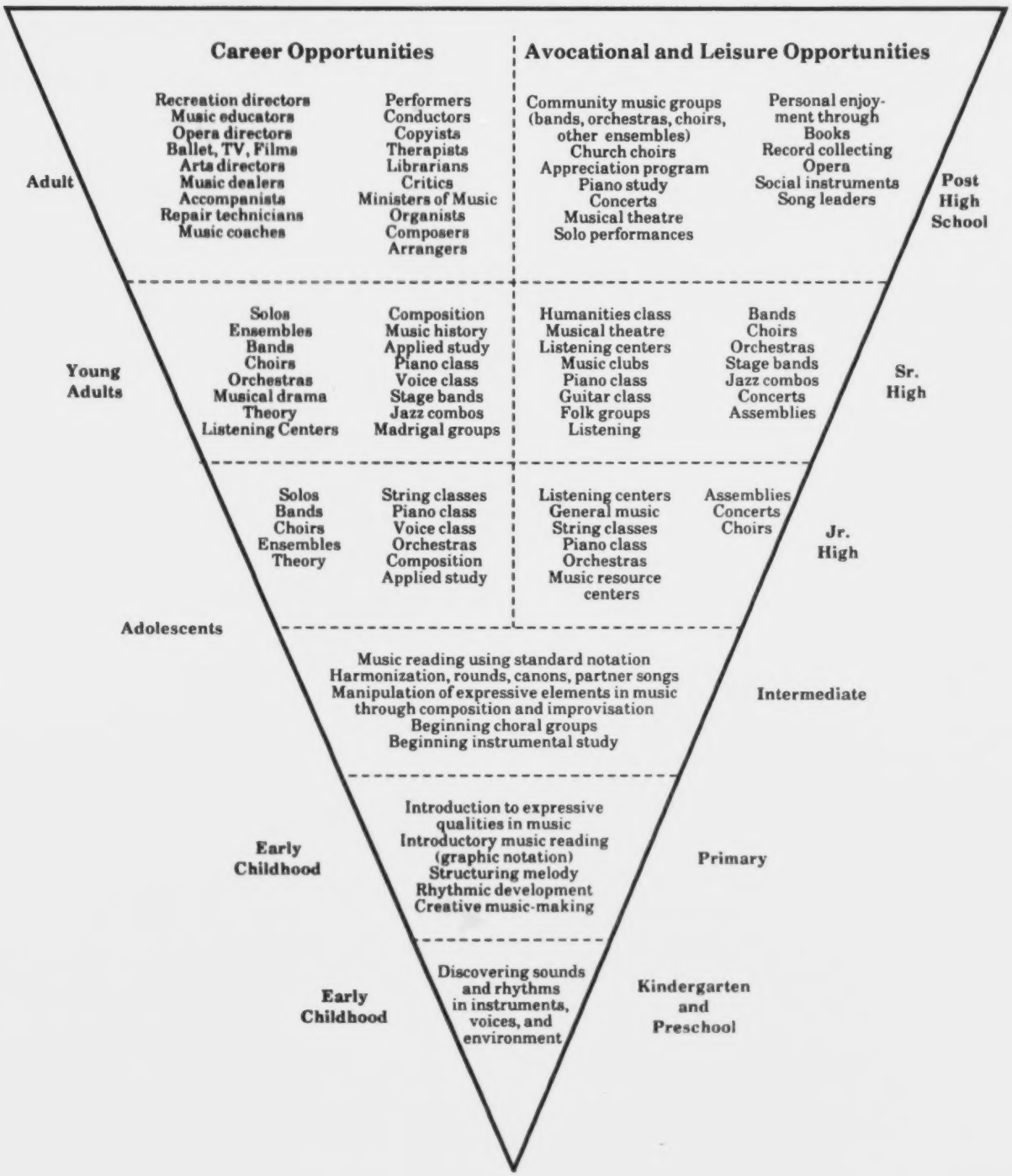
How that foundation of broad music experiences is to be provided is the task of this guide. The task force has developed goals or musical outcomes which are proficiencies students should achieve by the end of a series of music experiences. Each series or cycle reinforces earlier learning and forms the basis for further mastery in succeeding cycles.

Some years ago state supervisors of music developed a Program Cone for Music Education to answer the question, "What life potential should students be expected to realize from continued study of music?" This cone (figure 1) lists some of the music experiences provided through the school music program which can lead to interesting and valuable career and avocational opportunities.

The curriculum of the school should give the student access to the important cultural tools available through which intelligence can be expanded. Among the most important of these tools are the arts.
— Elliot Eisner
A Basic Component of General Education: The Arts

Figure 1

Program Cone for Music Education



All teachers are concerned with students learning about and applying concepts. True understanding of a concept occurs when students can demonstrate through their actions that they know the concept. This is best evidenced by discussing the concept (describing), using the concept (performing and creating), and applying the concept (describing, performing, and creating) in independent situations. Teachers are also concerned with a proper sequence of activities which help students learn and master concepts. Initial experiences with concepts are simple, but as mastery develops, experiences become more intricate, requiring more careful planning by teachers.

The program developed in this guide serves as a model of the *process* of planning a music curriculum that will help teachers plan logical and reasonable sequences of activities which will enhance students' understanding and valuing of music over the course of their lives.

The process developed in this guide consists of basic elements of music which suggest broad music *concepts*. Mastery of concepts necessitates achieving certain *outcomes* for music instruction in either general music, instrumental music, or choral music. Each outcome is realized through *activities*. The outcomes and the activities are organized by level or cycle. The activities listed are not meant to be complete but do provide a starting point for music experiences at each level. One difference between this and other planning guides is a three-point process of *performing*, *describing*, and *creating*. These three activities or "modes of music behavior" provide a basis for instructional planning in music (see figure 2).

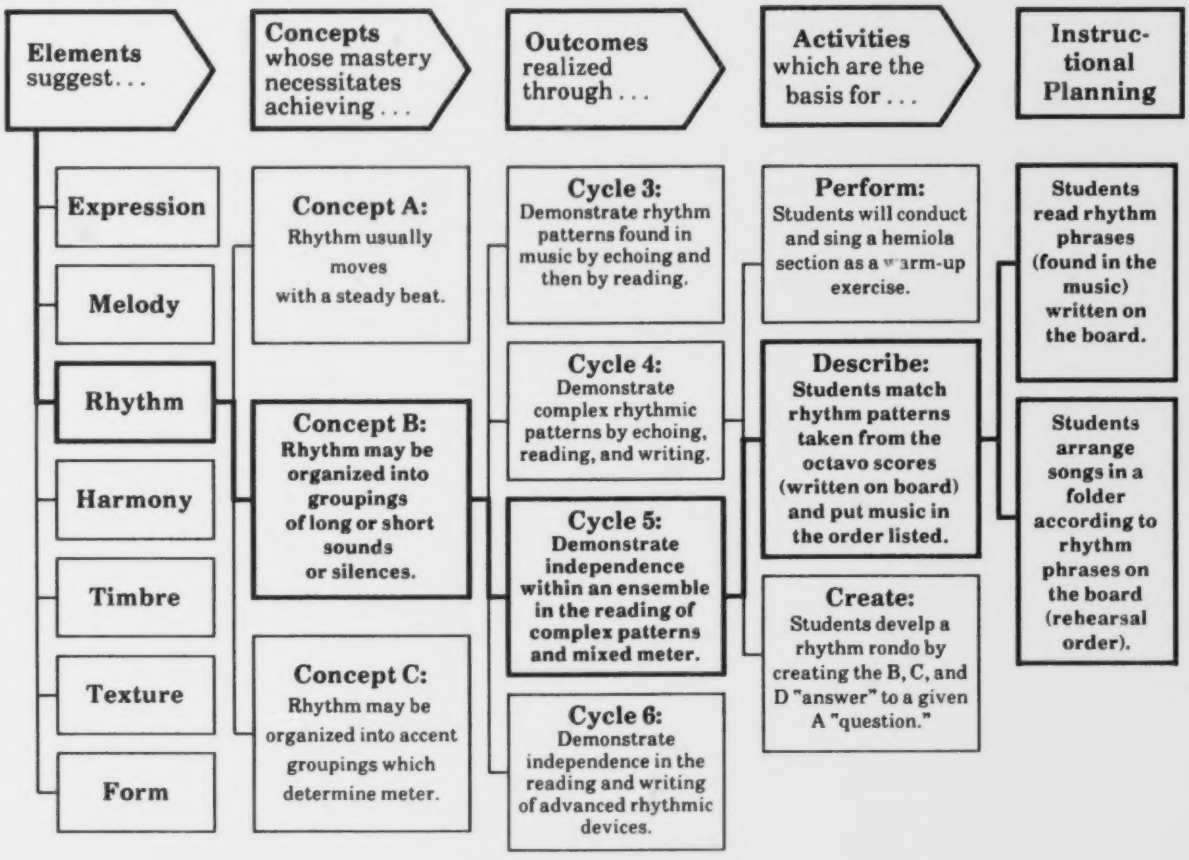
Creating is emphasized in this guide because students must be given the opportunity to experience all aspects of music in a meaningful way. Most music programs do not require students to create music. Students perform music to some degree and are frequently asked to describe music, but rarely are they asked to demonstrate their complete understanding of music through even limited experiences in improvising, arranging, or composing. Creating and its counterpart in performance—expression—are emphasized in this guide as the true comprehensive measures of music behaviors.

The curriculum development process is one that involves both the administration and teaching staff and to be most effective must be undertaken at the local level. The task force realizes that administrators, teachers, and students have individual and unique differences, needs, and interests which will determine specific approaches that will best facilitate the implementation of a local model. The local curriculum committee's concerns or philosophies may revise the concepts and outcomes as outlined in this guide, and, consequently, the sample activities and experiences would be revised by individual teachers. What is important is the *process* of music learning through comprehensive music experiences in performing music, describing music, and creating music.

We believe that education must have as major goals the art of living, the building of personal identify, and nurturing creativity. Since music can contribute much to these ends, we now call for music to be placed in the care of the school curriculum.
— Tanglewood Symposium, 1968

Figure 2

Curriculum Planning Process*


Elements suggest...
Concepts whose mastery necessitates achieving...
Outcomes realized through...
Activities which are the basis for...
Instructional Planning
Expression
Melody
Rhythm
Harmony
Timbre
Texture
Form
Concept A: Rhythm usually moves with a steady beat.
Concept B: Rhythm may be organized into groupings of long or short sounds or silences.
Concept C: Rhythm may be organized into accent groupings which determine meter.
Cycle 3: Demonstrate rhythm patterns found in music by echoing and then by reading.
Cycle 4: Demonstrate complex rhythmic patterns by echoing, reading, and writing.
Cycle 5: Demonstrate independence within an ensemble in the reading of complex patterns and mixed meter.
Cycle 6: Demonstrate independence in the reading and writing of advanced rhythmic devices.
Perform: Students will conduct and sing a hemiola section as a warm-up exercise.
Describe: Students match rhythm patterns taken from the octavo scores (written on board) and put music in the order listed.
Create: Students develp a rhythm rondo by creating the B, C, and D "answer" to a given A "question."
Students read rhythm phrases (found in the music) written on the board.
Students arrange songs in a folder according to rhythm phrases on the board (rehearsal order).

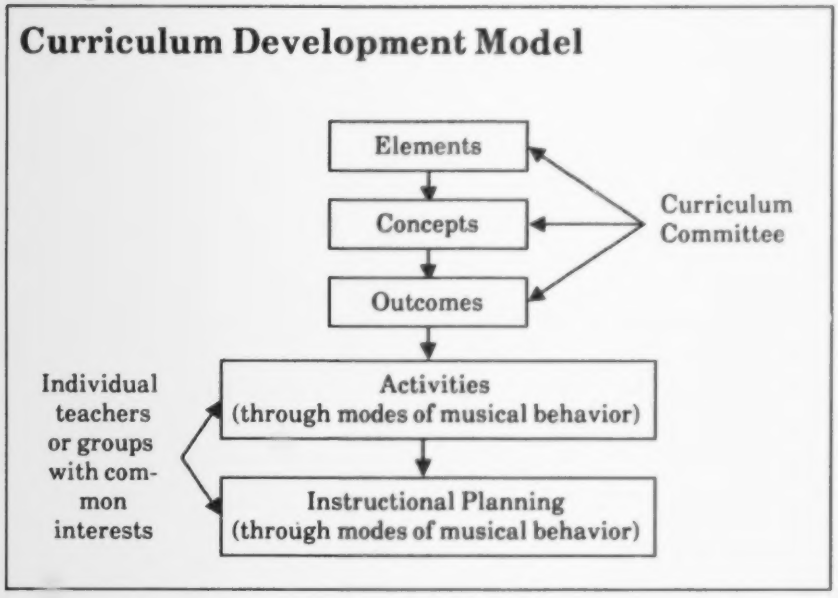
* This sample demonstrates planning for descriptive activities in choral music for Concept B of the element Rhythm at the Cycle 5 level only.

Local development of a music education curriculum occurs at two levels: the district curriculum committee and the individual teacher. The district curriculum committee is ideally comprised of teachers who have responsibilities in all areas of the music program (general, choral, and instrumental); who represent as wide a range of grade levels as possible; and who are concerned about the district music program. Music supervisors, directors of curriculum and instruction, and administrators who share a concern about the music program should also be included.

Curriculum development operates on each level in conjunction with the other.

An individual teacher is concerned with one specific area, such as general music, and, usually, a specific range of grades. This special interest could also be shared by a small group of teachers, such as all music teachers in one building. In short, the concern is with common areas of interests within the total music program.

Figure 3



Curriculum development operates on each level in conjunction with the other. The curriculum committee develops the broad concepts that students must master. The teacher develops activities and experiences that illustrate the broad goals and are the basis for daily lesson plans.

Local curriculum planning efforts are facilitated through the use of planning forms developed for this guide (see Appendix C).

Terminology

Elements of Music

Music attains significance only through its expressive appeal.
— Charles Leonhard
Foundations and Principles of Music Education

The State Music Curriculum Task Force chose elements of music which are the necessary aspects of music understanding: *Expression, Melody, Rhythm, Harmony, Timbre, Texture,* and *Form.* While the seven elements are each important in their own way, they do not exist alone and must be brought together through organized music experiences. This is most often achieved through the element of Expression.

The role of Expression is thought by the task force to be of prime importance in the understanding of music. The task force believes that Expression is central to the interpretive and communicative aspects of music.

Concept Bank

All music experiences in this guide flow from the Concept Bank.

Using the elements of music as a basis, the task force identified a group of concepts, termed the "Concept Bank," which all students should master to that degree appropriate to their school music involvement. The Concept Bank is the heart of this guide, and all music experiences in the guide flow from it (see table 1).

Outcomes

Concept mastery can be assessed by the students' ability to perform specific tasks as a result of instruction. These tasks are labeled "outcomes." Since a student in first grade will have a simpler grasp of a concept than an eighth grader, the outcomes will vary with ability level, as described below.

The Cycles

The outcomes are organized by cycles which generally represent the following grade levels:

- Cycle 1: K–2
- Cycle 2: 3–4
- Cycle 3: 5–6
- Cycle 4: 7–8
- Cycle 5: 9–10
- Cycle 6: 11–12

As the student advances through the cycles, the outcomes become more sophisticated. For example, in Cycle 1 the mastery of the concept, "Melodies may move up or down, by skip or step, or have repeated tones," is assessed with the outcome, "By using physical movement and/or

graphic notation, demonstrate the general contour of melodies that move up, down, or have repeated tones." In Cycle 2 mastery of the same concept is assessed by asking the student to identify melodic lines by reading graphic or standard notation. The curriculum, then, is a spiral structure: all activities and learning are based upon previous experiences and form the basis for further mastery in succeeding levels.

The curriculum, then, is a spiral structure, with all activities and learning based on previous experiences and forming the basis for future learning.

Concept mastery will vary with the student's experience. Although all students should master outcomes in Cycle 3 for general music by the end of sixth grade, some students, depending upon the extent of their school music experience, may master skills and knowledge only through Cycle 2. While seniors in choral and instrumental classes should master outcomes for Cycle 6, some students will master these outcomes by the end of tenth grade because of additional experiences in music performance in the upper cycles. It is also true that students may achieve outcomes in one area (e.g., Rhythm, Cycle 3) and at the same time be at a cycle higher or lower in another area (Timbre, Cycle 2). This is to be expected in this process and should not be thought unusual.

Activities

Each cycle contains activities or experiences which will help the learner achieve an outcome.

Modes of Music Behavior

The activities are the means by which the outcomes are achieved. They are organized into three modes of musical behavior, each of which is considered an *active learning* experience.

Performing. Experiences in this mode give students an opportunity to experiment with the materials of music by producing sounds—combining kinesthetic skills within given structural boundaries. Performing shows understanding of one or more concepts.

Describing. Experiences in this mode give students an opportunity to discuss, define, expand, and relate the phenomena that make music. Describing manifests an understanding of various musical concepts.

Creating. Experiences in this mode give students an opportunity to apply what has been discussed and performed. Activities in composition or in improvisation show a broad, synthetic understanding of various musical concepts.

Table 1

Concept Bank

The musical experience results from an understanding of all the concepts.

Music Element:	**Expression** **is the interpretation and communication of music's aesthetic dimension.**
Concept A:	Expression results from manipulation of music elements.
Concept B:	Expression results from the interpretation of style.
Music Element:	**Melody** **is the linear organization of pitches.**
Concept A:	Melody may move up or down, by skip or step, or have repeated tones.
Concept B:	Melody may be grouped into patterns.
Concept C:	Melody may be organized around a tonal center.
Concept D:	Melody may outline or imply harmony.
Music Element:	**Rhythm** **is the organization of sound and silence in music.**
Concept A:	Rhythm usually moves with a steady beat.
Concept B:	Rhythm may be organized into groupings of long or short sounds or silence.
Concept C:	Rhythm may be organized into accented groupings which determine meter.
Music Element:	**Harmony** **is the vertical organization of pitches.**
Concept A:	Harmony contains consonance and dissonance.
Concept B:	Harmony may result from accompanying a melodic line.
Concept C:	Harmony may result from two or more melodic lines.
Music Element:	**Timbre** **is the characteristic quality of a sound.**
Concept A:	Timbre is determined by the physical properties of the sound source.
Concept B:	Timbre is determined by the envelope (attack, sustain, decay, and release) of the sound source.
Music Element:	**Texture** **is the characteristic quality of sound combinations.**
Concept A:	Texture is determined by combinations of timbres.
Concept B:	Texture is determined by the harmonic structure (monophonic, homophonic, polyphonic).
Music Element:	**Form** **is the organization of musical elements in order to achieve cohesive structure.**
Concept A:	Form contains structural units such as phrases and sections.
Concept B:	Form may be achieved through compositional devices.

Music Outcomes

Overview
General Music Outcomes
Choral Music Outcomes
Instrumental Music Outcomes

Overview

Education in music is most sovereign, because, more than anything else, rhythm and harmony find their way into the secret places of the soul.
— Plato

The Scope and Sequence (table 3) shows all music outcomes by cycle and by special area (general, choral, instrumental) as well as by their relation to the Concept Bank. Note especially the correlation of outcomes across the areas of general, choral, and instrumental music. To accomplish this the State Music Curriculum Task Force developed activities and outcomes with the clear purpose of forging definite cross-relationships among the three areas. In devising curricula music educators should be careful to maintain this correlation. The Scope and Sequence provides an overall view of the progression of the outcomes through the cycles as well as the correlation across the areas.

The task force proposes that all students experience music through general music classes. These experiences then prepare students for additional experiences in instrumental and choral music. The organization of music experience by area follows the pattern presented in table 2.

Table 2

Musical Experience Organization

Cycle	1	2	3	4	5	6
General Music						
Choral Music						
Instrumental Music						

In the Scope and Sequence, the letters shown next to the outcomes are keyed directly to the Concept Bank. For example, in Cycle 1, Expression, the outcome asks that students "discriminate differences in tempi . . . etc." This outcome relates to the Concept Bank statement under Expression which states that "Expression results from manipulation of music elements." Following the Scope and Sequence is the list of outcomes and sample activities for each cycle of each area.

Musical Element	Musical Area	Cycle 1	Cycle 2
Expression	General	A: Discriminate differences in tempi, dynamics, and contour (e.g., fast or slow, loud or soft, smooth or jagged). AB: Show through physical movement and performance how individual musical elements contribute to the expressive and stylistic qualities of music (e..g, lullaby, march).	A: Discriminate subtle differences in tempi, dynamics, and articulations (e.g., accelerando and ritardando, crescendo and decrescendo, legato and staccato). A: Show through graphic notation how individual musical elements contribute to the expressive qualities of music (e.g., melodic phrasing). B: Identify stylistic qualities that influence performance.
	Choral		
	Instrumental		
Melody	General	AB: By using physical movement and/or graphic notation, demonstrate the general contour of melodies that move up, down, or have repeated tones. AB: By using physical movement and/or graphic notation, demonstrate the general contour of melodies that move by skip or step. C: Through physical movement, identify the occurrence of tonic pitch in melodies.	AB: Through the reading and writing of graphic and standard notation, demonstrate the contour of melodies that move up, down, or have repeated tones. AB: Through the reading and writing of graphic and standard notation, demonstrate the contour of melodies that move by skip or step. C: Identify tonal centers as related to key signatures. D: Identify melodies as major or minor.
	Choral		
	Instrumental		
Rhythm	General	A: Demonstrate a steady beat by using physical movement and/or graphic notation. B. By using physical movement and/or graphic notation, demonstrate rhythm patterns that employ sounds or silences of differing lengths. C: Through physical movement and/or graphic notation, demonstrate music that moves in twos and threes.	A: Maintain a steady beat against multiple rhythm patterns. B: Through graphic and/or standard notation, demonstrate rhythm patterns that employ sounds or silences of differing lengths. C: Identify meter from standard notation.
	Choral		
	Instrumental		
Harmony	General	B: Distinguish between melody alone and melody with accompaniment. B: Through physical movement, demonstrate chord changes. A: Through physical movement, demonstrate periods of activity and rest in music.	A: Recognize how dissonance and consonance can be used to create tension and release in music. B: Distinguish, aurally, chord progressions using I, IV, and V. C: Demonstrate, through the singing of rounds and partner songs, two or more melodic lines.
	Choral		
	Instrumental		

Outcomes for General, Choral, and Instrumental Music

	Cycle 3	Cycle 4	Cycle 5	Cycle 6
…and …do and …cal …ic (e.g., …e.	**A:** Label tempi, dynamics, and articulations using standard symbols and terms. **AB:** Describe the ways that musical elements contribute to the expressive qualities of music (e.g., work songs, civil rights and protest songs, patriotic songs). **B:** Identify stylistic qualities that influence performance (e.g., baroque, jazz, contemporary).	**A:** Interpret and recreate, from notation, tempo, dynamic, and articulation markings.		
	A: Vocally recreate modeled differences in tempi, dynamics, and articulations. **B:** Demonstrate stylistic qualities that influence performance (e.g., folk songs, unison art songs, patriotic songs).	**A:** Interpret and recreate, from the vocal score, tempo, dynamic, and articulation markings. **A:** Recreate modeled melodic phrases that exhibit growth, tension, and release.	**AB:** Demonstrate independence in the interpretation of musical lines and phrases. **B:** Demonstrate sense of style through accepted performance practices (e.g., renaissance, classical, contemporary).	**AB:** Combine the expressive elements of music through describing, performing, and creating.
	A: Recreate modeled differences in tempi, dynamics, and articulations through voice and instrument.	**A:** Interpret and recreate, from the printed page, tempo, dynamic, and articulation markings. **A:** Recreate modeled melodic phrases that exhibit growth, tension, and release.	**AB:** Demonstrate independence in the interpretation of musical lines and phrases. **B:** Demonstrate sense of style through accepted performance practices (e.g., jazz, classical, contemporary).	**AB:** Combine the expressive elements of music through describing, performing, and creating.
…andard …ve up, …andard …ve by	**A:** Given a group of notated melodies, identify those aspects which move up, down, or have repeated tones. **ABCD:** By echoing, reading, and writing, demonstrate major and minor melodic patterns found in music. **ABC:** Demonstrate ability to read simple songs.	**AB:** Demonstrate an ability to echo, read, write, and perform extended melodic patterns on an appropriate instrument.		
	ABCD: By echoing, reading, and writing, demonstrate major and minor melodic patterns. **AB:** Demonstrate ability to follow independently an octave score. **D:** Identify, aurally and visually, intervals on the staff (e.g., unisons, 3rd, 5ths, octaves).	**CD:** Using voice and keyboard instruments demonstrate, by echoing and reading, extended melodies within various key signatures. **D:** Recreate modeled melodic phrases that exhibit growth, tension, and release. **A:** Identify, aurally and visually, intervals on the staff (e.g., 2nds, 4ths, 6ths).	**CD:** Demonstrate independence in the reading and writing of extended melodies within various key signatures. **D:** Aurally identify intervallic relationships (e.g., major, minor, and perfect).	**ABCD:** Demonstrate independence in the reading and writing of tonal and atonal melodies. **ABCD:** Demonstrate through its use and manipulation an understanding of melody as an expressive and unifying element.
	ABCD: By echoing, reading, and writing, demonstrate major and minor melodic patterns.	**CD:** Using voice or instrument, demonstrate extended melodic patterns within various key signatures by echoing and reading. **A:** Recreate modeled melodic phrases that exhibit growth, tension, and release.	**CD:** Demonstrate independence in the reading and writing of extended melodies within various key signatures.	**ABCD:** Demonstrate independence in the reading and writing of tonal and atonal melodies. **ABCD:** Demonstrate through its use and manipulation an understanding of melody as an expressive and unifying element.
…terns. …rate …ering	**A:** Demonstrate a steady beat while reading music. **B:** Demonstrate, by echoing and then by reading, simple rhythmic patterns found in music (e.g., clapping, counting, performing). **C:** Aurally identify and distinguish various meters.	**BC:** Demonstrate an ability to echo, read, and write complex rhythm patterns.		
	A: Demonstrate a steady beat while reading music. **B:** Demonstrate, by echoing and then by reading, rhythmic patterns found in music. **C:** Aurally identify and distinguish various meters.	**ABC:** By echoing, reading, and writing, demonstrate complex rhythm patterns (e.g., syncopation and ties). **C:** Identify visually and perform simple, compound, and mixed meters (e.g., 4/4, 6/8, 12/8 - 3/4).	**ABC:** Demonstrate independence within the ensemble in the reading of complex rhythm patterns and mixed meters (hemiola).	**ABC:** Demonstrate independence in the reading and writing of advanced rhythmic devices (e.g., mixed meter, polymetric, and nonmetric techniques). **ABC:** Identify the relationship between text and meter (e.g., accent). **ABC:** Demonstrate through its use and manipulation an understanding of rhythm as an expressive and unifying element.
	A: Demonstrate a steady beat while reading music. **B:** Demonstrate, by echoing and then by reading, simple rhythmic patterns (e.g., clapping, counting, performing). **C:** Aurally identify and distinguish various meters.	**ABC:** By echoing, reading, and writing, demonstrate complex rhythm patterns. **C:** Identify visually and perform simple, compound, and mixed meters (e.g., 3/8, 6/8, 12/8, 5/8 - 3/4).	**ABC:** Demonstrate independence within an ensemble in the reading of complex rhythm patterns and mixed meters.	**ABC:** Demonstrate independence in the reading and writing of advanced rhythmic devices (e.g., mixed meter, polymetric and nonmetric techniques). **ABC:** Demonstrate through its use and manipulation an understanding of rhythm as an expressive and unifying element.
…ed to …and V. …ther	**B:** Distinguish, aurally and visually, chord progressions using I, IV, and V. **C:** Recognize examples of polyphonic music.	**BC:** Demonstrate an ability to accompany melodic patterns on an appropriate instrument.		
	B: Distinguish, aurally and visually, chord progressions using I, IV, and V. **C:** By singing parts, demonstrate imitative polyphony **A:** Demonstrate ability to match pitch.	**B:** Identify and perform scale patterns from the vocal score (e.g., major, natural minor, harmonic minor, chromatic). **C:** Through part singing, demonstrate both imitative and nonimitative polyphony.	**C:** Identify chords aurally (e.g., major, minor, and 7th). **BC:** Identify shifts in tonal center aurally (modulation). **A:** Identify, aurally, occurrences of consonance and dissonance and of harmonic motion and relaxation.	**ABC:** Demonstrate independence in identifying and making judgments concerning the function of harmony in a given piece of music (e.g., harmonic rhythm, incomplete and complete cadences, tension and release). **ABC:** Demonstrate through its use and manipulation an understanding of harmony as an expressive and unifying element.
	A: Distinguish aurally between two tones differing by less than one-half step (intonation). **A:** Distinguish aurally and demonstrate with instrument in an ensemble, differences of less than one-half step (intonation).	**B:** Identify and perform scale patterns from given pieces (e.g., major, minor, chromatic). **BC:** Aurally identify shifts in tonal center (e.g., modulation). **A:** Describe subtle differences in consonance and dissonance.	**C:** Aurally identify major, minor, and 7th chords. **B:** Identify and perform scale patterns and scales from given pieces (e.g., modal, major, all forms of minor, chromatic). **A:** Demonstrate ability to make subtle changes in intonation (e.g., adjusting embouchure, breath support, hand position). **A:** Identify, aurally, occurrence of harmonic motion and relaxation.	**ABC:** Demonstrate through its use and manipulation an understanding of harmony as an expressive and unifying element. **ABC:** Demonstrate independence in identifying and making judgments concerning the function of harmony in a given piece of music (e.g., harmonic rhythm, incomplete and complete cadences, tension, and release).

BEST COPY AVAILABLE

Table 3

Scope and Sequence

This Scope and Sequence table is designed for quick visualization to help curriculum committees achieve continuity and correlation in planning. The State Music Curriculum Task Force found viewing the process in its entirety greatly facilitated designing instructional outcomes that progress in difficulty and are correlated across areas.

Both sides of this foldout can be photocopied and taped together to form a complete listing of outcomes across the areas for all elements of music and through the six instructional cycles. These are not state-mandated outcomes but are only samples devised by the task force. Each local curriculum committee should derive its own outcomes, using the samples when they are appropriate and constructing its own when they are not.

Music Element	Musical Area	Cycle 1	Cycle 2
Timbre	General	A: Distinguish between timbres of classroom instruments. A: Distinguish between voice and instruments and between adult and child voices.	A: Distinguish, aurally, individual instruments, including electronic instruments.
	Choral		
	Instrumental		
Texture	General	A: Distinguish between single sound and multiple sounds.	A: Distinguish between obviously thick and thin textures. A: Distinguish, aurally, families of instruments (e.g., woodwinds, brass, string, percussion).
	Choral		
	Instrumental		
Form	General	A: By using physical movement and/or graphic notation, demonstrate phrases that are the same, similar, or different.	AB: By using physical movement and/or graphic notation, demonstrate simple forms such as AB, ABA, and verse and refrain.
	Choral		
	Instrumental		

Outcomes for General, Choral, and Instrumental Music

Cycle 3	Cycle 4	Cycle 5
A: Categorize conventional instruments using World Music classifications (aerophone, chordophone, idiophone, membranophone) and categorize electronic instruments. B: Identify, aurally, different ways of producing instrumental sounds (e.g., pizzicato).	AB: Demonstrate an ability to make changes in the envelope of an appropriate instrument.	
A: By singing in unison, demonstrate unification of vowel sound. B: Demonstrate proper attack and release (diction) when singing.	A: Demonstrate vowel unification in 2-, 3-, and 4-part harmony (blend). A: Demonstrate characteristic tone quality within the limitation of the student's range (e.g., cambiata, changing voice).	A: Demonstrate ability to make changes voice (e.g., vibrato). A: Demonstrate, in an ensemble, the ab changes in intonation through vowel m
A: Demonstrate basic characteristic tone on the instrument. B: Demonstrate proper attack and release (articulation) on the instrument.	A: Maintain characteristic tone quality of the instrument as the student's range increases. AB: Demonstrate ability to make changes in the tone quality of the instrument (e.g., attack, sustain, decay, release, vibrato).	A: Demonstrate characteristic tone qua range of the instrument. AB: Demonstrate ability to make subtl quality of the instrument (e.g., varyin decay, release, vibrato).
A: Distinguish between subtle differences in textures. B: Distinguish different harmonic structures aurally (e.g., monophonic, homophonic, polyphonic).	A: Identify voice classifications. AB: Identify various instrumental sounds. B: Identify contrasting textural styles.	
A: Identify voice classification from a vocal score (e.g., high or low, Part I or Part II, soprano or alto). AB: Label textural devices from a vocal score (e.g., unison, ostinato, descant, and imitation).	A: Identify voice classification both aurally and from the vocal score (e.g., soprano, alto, tenor, baritone, changing voice). A: Distinguish, aurally, differences between voice parts in an ensemble (balance).	AB: Identify texture in terms of accomp keyboard, acappella, electronic). A: Demonstrate, in an ensemble, the ab tural changes (e.g., balance, blend).
A: Distinguish, aurally, differences between instrumental groupings in an ensemble (balance).	B: Describe texture in terms of structure (homophonic, monophonic, polyphonic). A: Demonstrate ability in a small ensemble to make textural changes (e.g., balance, blend).	B: Identify textural changes in large mu phony, suite). AB: Demonstrate, in an ensemble, the a textural changes (e.g., balance, blend).
AB: Identify large musical forms (e.g., theme and variations, rondo, suite).	AB: Identify structural units and simple compositional devices. B: Identify various musical forms.	
A: Identify structural units such as phrases, sections, introductions, first and second endings, and coda. A: Identify simple forms such as binary, ternary, and rondo.	AB: Identify structural units and compositional devices such as motive and cadence. B: Identify musical forms such as chorale and forms found in musical theater.	AB: Identify complex compositional dev tion, augmentation, diminution, and se AB: Identify unifying structures in mul (e.g., mass, medley).
A: Identify structural units such as phrases, sections, introductions, and first and second endings. B: Identify simple forms (e.g., rondo, theme and variations, ABA) by phrase structure.	AB: Identify structural units and simple compositional devices such as coda and cadence. B: Identify larger and more complex forms such as overture, march, and chorale.	B: Identify complex compositional devic diminution, augmentation, and sequen AB: Identify unifying structures in mul (e.g., symphony, suite).

BEST COPY AVAILABLE

Cycle 5	Cycle 6
e ability to make changes in the tone quality of the brato). te, in an ensemble, the ability to make subtle tonation through vowel modification.	**AB:** While singing, demonstrate independence in making judgments and decisions regarding the relation between text and timbre (e.g., diction, vowel formation). **AB:** Demonstrate through its use and manipulation an understanding of timbre as an expressive and unifying element.
te characteristic tone quality throughout the full nstrument. ate ability to make subtle changes in the tone instrument (e.g., varying the attack, sustain, e, vibrato).	**AB:** Demonstrate, in a small ensemble, independence in making judgments and decisions regarding timbre quality. **AB:** Demonstrate through its use and manipulation an understanding of timbre as an expressive and unifying element.
xture in terms of accompaniment (e.g., orchestra, ppella, electronic). te, in an ensemble, the ability to make subtle tex- (e.g., balance, blend).	**AB:** Identify textural qualities in more complex music (e.g., 6- and 8-part compositions, orchestral accompaniment to choral work). **AB:** Demonstrate independence in making judgments regarding the function and use of texture in a given piece of music. **AB:** Demonstrate through its use and manipulation an understanding of texture as an expressive and unifying element.
tural changes in large musical forms (e.g., sym- ate, in an ensemble, the ability to make subtle ges (e.g., balance, blend).	**AB:** Demonstrate independence in making judgments regarding the function and use of texture in a given piece of music. **AB:** Demonstrate through its use and manipulation an understanding of texture as an expressive and unifying element.
mplex compositional devices such as fragmenta- tation, diminution, and sequence. nifying structures in multimovement compositions edley).	**AB:** Demonstrate independence in identifying and making judgments regarding the function of form in more complex music (e.g., motet, cantata, avant-garde). **AB:** Demonstrate through its use and manipulation an understanding of form as an expressive and unifying element.
plex compositional devices such as fragmentation, ugmentation, and sequence. nifying structures in multimovement compositions ny, suite).	**AB:** Demonstrate independence in identifying and making judgments regarding the function of form in more complex music (e.g., sonata-allegro). **AB:** Demonstrate through its use and manipulation an understanding of form as an expressive and unifying element.

BEST COPY AVAILABLE

Introduction

Wisconsin music teachers are concerned with a child's *total* development in music. This development is brought about through a variety of experiences with music. One of the important approaches toward total development is an equal emphasis of activities in performing, describing, and creating music. General music programs in Wisconsin have emphasized performance through the use of the singing voice in the general music program. This is certainly appropriate and does account for successful teaching of singing and of familiarity with song materials in Wisconsin schools. However, a number of other resources and activities available in addition to singing are composing, improvising, analyzing, reading, and evaluating music. These activities from the creating and describing modes help to balance the general music program.

The woods would be very silent if no birds sang there except those that sang best.
— Henry David Thoreau

The outcomes and sample activities listed only suggest what a comprehensive general music program should contain. They are not the only possibilities. However, they do provide a logical framework for planning and it is from this perspective that the guide is of most benefit. This section is also based on the following assumptions that on a daily basis the professional general music teacher:

- teaches students to sing in tune and match pitches correctly;
- demonstrates proper singing techniques for students;
- is resourceful in selecting appropriate activities and literature for music experiences;
- fully understands how students process music information and therefore organizes music experiences in logical sequence.

General music programs in Wisconsin have emphasized performance through the . . . singing voice . . . . Activities from the creating and describing modes help to balance the . . . program.

Cycles 1–3 list outcomes for all students in the general music program. Cycle 4 lists the outcomes for those students taking elective courses in general music. Each outcome is coded to elements in the Concept Bank. The related sample activities shown after the cycles are by no means complete. They are intended to serve as models for local level planning. (See Appendix C for planning worksheets.)

Cycle 1

Elements	Concept Bank Code	Outcome *By the end of Cycle 1, students are able to do the following.*
Expression	A	Discriminate differences in tempi, dynamics, and contour (e.g., fast or slow, loud or soft, smooth or jagged).
	AB	Show through physical movement and performance how individual musical elements contribute to the expressive and stylistic qualities of music (e.g., lullaby, march).
Melody	AB	By using physical movement and/or graphic notation, demonstrate the general contour of melodies that move up, down, or have repeated tones.
	AB	By using physical movement and/or graphic notation, demonstrate the general contour of melodies that move by skip or step.
	C	Through physical movement, identify the occurrence of tonic pitch in melodies.
Rhythm	A	Demonstrate a steady beat by using physical movement and/or graphic notation.
	B	By using physical movement and/or graphic notation, demonstrate rhythm patterns that employ sounds or silences of differing lengths.
	C	Through physical movement and/or graphic notation, demonstrate music that moves in twos and threes.
Harmony	B	Distinguish between melody alone and melody with accompaniment.
	B	Through physical movement, demonstrate chord changes.
	A	Through physical movement, demonstrate periods of activity and rest in music.
Timbre	A	Distinguish between timbres of classroom instruments.
	A	Distinguish between voice and instruments and between adult and child voices.
Texture	A	Distinguish between single sound and multiple sounds.
Form	A	By using physical movement and/or graphic notation, demonstrate phrases that are the same, similar, or different.

Cycle 2

Elements	Concept Bank Code	Outcome *By the end of Cycle 2, students are able to do the following.*
Expression	A	Discriminate subtle differences in tempi, dynamics, and articulations (e.g., accelerando and ritardando, crescendo and decrescendo, legato and staccato).
	A	Show through graphic notation how individual musical elements contribute to the expressive qualities of music (e.g. melodic phrasing).
	B	Identify stylistic qualities that influence performance .
Melody	AB	Through the reading and writing of graphic and standard notation, demonstrate the contour of melodies that move up, down, or have repeated tones.
	AB	Through the reading and writing of graphic and standard notation, demonstrate the contour of melodies that move by skip or step.
	C	Identify tonal centers as related to key signatures.
	D	Identify melodies as major or minor.
Rhythm	A	Maintain a steady beat against multiple rhythm patterns.
	B	Through graphic and/or standard notation, demonstrate rhythm patterns that employ sounds or silences of differing lengths.
	C	Identify meter from standard notation.
Harmony	A	Recognize how dissonance and consonance can be used to create tension and release in music.
	B	Distinguish, aurally, chord progressions using I, IV, and V.
	C	Demonstrate, through the singing of rounds and partner songs, two or more melodic lines.
Timbre	A	Distinguish, aurally, individual instruments, including electronic instruments.
Texture	A	Distinguish between obviously thick and thin textures.
	A	Distinguish, aurally, families of instruments (e.g., woodwind, brass, string, percussion).
Form	AB	By using physical movement and/or graphic notation, demonstrate simple forms such as AB, ABA, and verse and refrain.

Cycle 3*

Elements	Concept Bank Code	Outcome *By the end of Cycle 3, students are able to do the following.*
Expression	A	Label tempi, dynamics, and articulations using standard symbols and terms.
	AB	Describe the ways that musical elements contribute to the expressive qualities of music (e.g., work songs, civil rights and protest songs, patriotic songs).
	B	Identify stylistic qualities that influence performance (e.g., baroque, jazz, contemporary).
Melody	A	Given a group of notated melodies, identify those aspects which move up, down, or have repeated tones.
	ABCD	By echoing, reading, and writing, demonstrate major and minor melodic patterns found in music.
	ABC	Demonstrate ability to read simple songs.
Rhythm	A	Demonstrate a steady beat while reading music.
	B	Demonstrate, by echoing and then by reading, simple rhythmic patterns found in music (e.g., clapping, counting, performing).
	C	Aurally identify and distinguish various meters.
Harmony	B	Distinguish, aurally and visually, chord progressions using I, IV, and V.
	C	Recognize examples of polyphonic music.
Timbre	A	Categorize conventional instruments using World Music classifications (aerophone, chordophone, idiophone, membranophone) and categorize electronic instruments.
	B	Identify, aurally, different ways of producing instrumental sounds (e.g., pizzicato).
Texture	A	Distinguish between subtle differences in textures.
	B	Distinguish different harmonic structures aurally (e.g., monophonic, homophonic, polyphonic).
Form	AB	Identify large musical forms (e.g., theme and variations, rondo, suite).

*Compare choral music, p. 26, and instrumental music, p. 38.

Cycle 4*

Elements	Concept Bank Code	Outcome *By the end of Cycle 4, students are able to do the following.*
Expression	A	Interpret and recreate, from notation, tempo, dynamic, and articulation markings.
Melody	AB	Demonstrate an ability to echo, read, write, and perform extended melodic patterns on an appropriate instrument.
Rhythm	BC	Demonstrate an ability to echo, read, and write complex rhythm patterns.
Harmony	BC	Demonstrate an ability to accompany melodic patterns on an appropriate instrument.
Timbre	AB	Demonstrate an ability to make changes in the envelope of an appropriate instrument.
Texture	A	Identify voice classifications.
	AB	Identify various instrumental sounds.
	B	Identify contrasting textural styles.
Form	AB	Identify structural units and simple compositional devices.
	B	Identify various musical forms.

* Compare choral music, p. 27, and instrumental music, p. 39.

General Music/ Expression

Concept A: Expression results from manipulation of musical elements.			
	Cycle 1	**Cycle 2**	**Cycle 3**
Outcome	**Discriminate differences in tempi, dynamics, and contour (fast or slow, loud or soft, smooth or jagged).**	**Discriminate subtle differences in tempi, dynamics, and articulations (accelerando and ritardando, crescendo and decrescendo, legato and staccato).**	**Label tempi, dynamics, and articulations using standard symbols and terms.**
Perform	Students use appropriate expression when singing songs (loud and soft, fast and slow). Students should help decide what expression is appropriate.	Students add introductions and codas which use techniques such as ritardando and decrescendo.	Before singing, students decide on appropriate musical controls (e.g., crescendo on the third phrase).
Describe	Students demonstrate awareness of expressive elements through appropriate movement (e.g., flowing arm movement for legato).	Students make a picture (using yarn, popcorn, buttons, glitter, or other materials) which illustrates the expressive qualities of a recording.	Students compare and contrast two different recordings of the same composition.
Create	After listening to a poem, students create a musical accompaniment for the text (using classroom instruments) which is sensitive to the expressive nature of the poem.	Students compose a theme and variations on a familiar song using tempi, dynamics, and articulation changes.	Given a job card that indicates tempo, dynamics, and articulation, students create and title an appropriate composition (e.g., "An Hour After the Tornado").

General Music/Melody

Concept A: Melody may move up or down, by skip or step, or have repeated tones.			
	Cycle 1	**Cycle 2**	**Cycle 3**
Outcome	**By using physical movement and/or graphic notation, demonstrate the general contour of melodies that move up, down, or have repeated tones.**	**Through the reading and writing of graphic and standard notation, demonstrate the contour of melodies that move up, down, or have repeated tones.**	**Given a group of notated melodies, identify those aspects which move up, down, or have repeated tones.**
Perform	Students sing or play melodies that move up, down, or have repeated tones.	Students sing or play melodies from graphic notation that move up, down, or have repated tones.	Students sing or play melodies presented in standard notation.
Describe	Students show when music moves up, down,or has repeated tones.	Students draw or verbalize direction while listening to music. Students draw or verbalize direction using graphic notation.	Students create movement to interpret a melody. Students interpret standard notation to predict the direction of a melody.
Create	Using voice or simple melodic instruments, students improvise melodies that move up, down, or have repeated tones.	Using graphic notation, students compose a melody that shows melodic direction.	Using standard notation, students compose a melody that moves up, down, and has repeated tones.

General Music/ Rhythm

Concept B: Rhythm may be organized into groupings of long or short sounds or silence.			
	Cycle 1	**Cycle 2**	**Cycle 3**
Outcome	**By using physical movement and/or graphic notation, demonstrate rhythm patterns that employ sounds or silences of differing lengths.**	**Through graphic and/or standard notation, demonstrate rhythm patterns that employ sounds or silences of differing lengths.**	**Demonstrate, by echoing and then by reading, rhythmic patterns found in music.**
Perform	Students echo rhythm patterns performed by the teacher.	Upon seeing a 4-beat rhythm pattern written in graphic and/or standard notation, the student performs it on the wood block.	Upon seeing a selected rhythm pattern in a song, the student counts it, claps it, and then sings it.
Describe	After listening to a pattern clapped by the teacher, students echo the clap, then say the pattern (e.g., ta-ta-ti-ti-ta, long, long, short, short, long).	After hearing a 4-beat rhythm pattern, the student writes it in graphic and/or standard notation.	The students pick out which rhythm pattern was played from a choice of 4 patterns written in standard notation.
Create	Students write their own 4-beat rhythm cards to be put on the wall and used as practice cards.	Students write their own 4-measure rhythmic piece.	Students write their own rhythmic piece and properly fit words to it.

General Music/Harmony

Concept B: Harmony may result from accompanying a melodic line.			
	Cycle 1	**Cycle 2**	**Cycle 3**
Outcome	**Distinguish between melody alone and melody with accompaniment.**	**Distinguish, aurally, chord progressions using I, IV, and V.**	**Distinguish, aurally and visually, chord progressions using I, IV, and V.**
Perform	Students sing a song while simple harmonic accompaniment is played.	Students accompany a song on autoharp, determining aurally when to change from I to V.	Students harmonize a song by singing the roots of the I, IV, and V chords when they hear those implied harmonies.
Describe	After listening to two recorded songs, students determine which does and does not have an accompaniment.	Students raise hands each time the I chord is heard in a song accompaniment, then do the same with the V chords.	By looking at the music, students determine how many times the I chord, IV chord, and the V chord will be used.
Create	Students create a simple ostinato pattern to accompany a pentatonic song.	Students improvise an accompaniment using tones from I and V chords.	Students write an accompaniment for a given song, using tones of the I, IV, and V chords.

General Music/ Timbre

Concept A: Timbre is determined by the physical properties of the sound source.			
	Cycle 1	**Cycle 2**	**Cycle 3**
Outcome	**Distinguish between timbres of classroom instruments.**	**Distinguish, aurally, individual instruments, including electronic instruments.**	**Categorize conventional instruments using World Music classifications (aerophone, chordophone, idiophone, membranophone) and categorize electronic instruments.**
Perform	Students add appropriate rhythmic and melodic accompaniment to class songs.	Instrumental students have the opportunity to perform and demonstrate their individual instruments.	Students perform music on available instruments such as thumb pianos, xylophones, dulcimers, or electronic keyboards, either individually as in a learning center or as a class.
Describe	Students classify classroom instruments into categories such as ringing, shaking, tapping.	Students identify the sound of instruments when featured as a solo or a prominent voice in musical selections.	Given the description of how an instrument is played, students classify as aerophone, chordophone, idiophone, or membranophone.
Create	Students improvise rhythmic and melodic ostinato to accompany singing.	Students create simple accompaniments which use instruments played by classmates, such as guitar, violin, flutes, clarinet, percussion.	Students create a composition using instruments made by students from household items such as bottles, nails, etc., as in a junk gamelan.

General Music/Texture

Concept A: Texture is determined by combinations of timbres.			
	Cycle 1	**Cycle 2**	**Cycle 3**
Outcome	**Distinguish between single sounds and multiple sounds.**	**Distinguish between obviously thick and thin textures.**	**Distinguish between subtle differences in texture.**
Perform	Students sing class songs several ways (e.g., verse 1: no accompaniment; verse 2: with Orff type ensembles; verse 3: percussion accompaniment and Orff ensemble).	Students sing partner songs and rounds, first in unison and then by adding parts.	Students choose varying accompaniments and different vocal combinations (solo, small group, whole class) in performing music.
Describe	Students show textural awareness by moving around the room alone when hearing a single sound or moving in a group when hearing multiple sounds.	Students draw abstract pictures which describe the texture of music being played.	Describe verbally the subtle textural differences of given compositions.
Create	Using classroom melodic instruments (bells, metallophones, xylophones and keyboard), students compose several ostinati that are played by layering them one on top of each other.	Students create an ABA composition in which one part has a thin and the other a thick texture.	Students improvise a group composition in which class members respond to the total group in deciding when to add to the texture and when to rest.

General Music/ Form

Concept A: Form contains structural units such as phrases and sections.			
	Cycle 1	**Cycle 2**	**Cycle 3**
Outcome	**By using physical movement and/or graphic notation, demonstrate phrases that are the same, similar, or different.**	**By using physical movement and/or graphic notation, demonstrate simple forms such as AB, ABA, and verse and refrain.**	**Identify large musical forms (e.g., theme and variations, rondo, suite).**
Perform	First by echo and then by following graphic notation, students sing a song that uses phrases that are the same, similar, and different.	In an ABA song, students sing part A and sing and clap the beat in part B.	Students sing songs which have been arranged into rondo form.
Describe	Students stand when a specified phrase occurs in a piece of music.	As students listen to sections of a familiar piece of music, they are able to tell if it is part of the verse or part of the refrain of the song.	While listening, students will identify changes as they occur in examples which use theme and variations.
Create	Students create movement to fit the phrases of a given song.	Two students working independently create a 4-measure pentatonic song on xylophone, then combine their pieces to make an AB or an ABA composition.	Using a familiar song or theme, create variations on that theme.

Choral Music Outcomes

Over the years Wisconsin choral teachers have provided outstanding performance opportunities in choral music for their students. However, the choral experience must also provide frequent creative and descriptive activities. These activities, including improvising, composing, conducting, discussing, analyzing, reading, evaluating, and researching, will contribute to the overall balance of an excellent choral music program.

The choral music teacher should be completely knowledgeable in the areas of in-tune singing, vowel unification, diction, proper breathing, vibrato, and the changing voice. These problems arise on a daily basis. Choral music teachers begin with the process of in-tune singing and proper care of the vocal mechanism. Matching pitch is also an important factor in each stage of vocal development, and every effort should be made to give private help to those students unable to match pitch correctly. Teachers can contribute to good vocal health by using dynamic levels properly and insuring that the literature contains the appropriate range.

Outcomes in choral music begin in Cycle 3 and proceed through Cycle 6. These outcomes are directed toward the development of overall music understanding and should be considered as reasonable but also minimal music behavior for students in choral music. Each cycle is coded by element to the Concept Bank found on page 10.

Sample activities found at the end of this section are by no means complete. They are intended to serve as models for curriculum development at the local level. (See Appendix C for planning worksheets.)

With the power of speech, God separated man from the animals; with the gift of song, He raised him to the level of angels.
— Anonymous

Cycle 3*

Elements	Concept Bank Code	Outcome *By the end of Cycle 3, students are able to do the following.*
Expression	A	Vocally recreate modeled differences in tempi, dynamics, and articulations.
	B	Demonstrate stylistic qualities that influence performance (e.g., folk songs, unison art songs, patriotic songs).
Melody	ABCD	By echoing, reading, and writing, demonstrate major and minor melodic patterns.
	AB	Demonstrate ability to follow independently an octavo score.
	D	Identify, aurally and visually, intervals on the staff (e.g., unisons, 3rds, 5ths, octaves).
Rhythm	A	Demonstrate a steady beat while reading music.
	B	Demonstrate, by echoing and then by reading, rhythmic patterns found in music.
	C	Aurally identify and distinguish various meters.
Harmony	B	Distinguish, aurally and visually, chord progressions using I, IV, and V.
	C	By singing parts, demonstrate imitative polyphony.
	A	Demonstrate ability to match pitch.
Timbre	A	By singing in unison, demonstrate unification of vowel sound.
	B	Demonstrate proper attack and release (diction) when singing.
Texture	A	Identify voice classification from a vocal score (e.g., high or low, Part I or Part II, soprano or alto).
	AB	Label textural devices from a vocal score (e.g., unison, ostinato, descant, and imitation).
Form	A	Identify structural units such as phrases, sections, introductions, first and second endings, and coda.
	A	Identify simple forms such as binary, ternary, and rondo.

*Compare general music, p. 16, and instrumental music, p. 38.

Cycle 4*

Elements	Concept Bank Code	Outcome *By the end of Cycle 4, students are able to do the following.*
Expression	A	Interpret and recreate, from the vocal score, tempo, dynamic, and articulation markings.
	A	Recreate modeled melodic phrases that exhibit growth, tension, and release.
Melody	CD	Using voice and keyboard instruments demonstrate, by echoing and reading, extended melodies within various key signatures.
	D	Recreate modeled melodic phrases that exhibit growth, tension, and release.
	A	Identify, aurally and visually, intervals on the staff (e.g., 2nds, 4ths, 6ths)
Rhythm	ABC	By echoing, reading, and writing, demonstrate complex rhythm patterns (e.g., syncopation and ties).
	C	Identify visually and perform simple, compound, and mixed meters (e.g., 4/4, 6/8, 12/8 – 3/4).
Harmony	B	Identify and perform scale patterns from the vocal score (e.g., major, natural minor, harmonic minor, chromatic).
	C	Through part singing, demonstrate both imitative and nonimitative polyphony.
Timbre	A	Demonstrate vowel unification in 2–, 3–, and 4–part harmony (blend).
	A	Demonstrate characteristic tone quality within the limitation of the student's range (e.g., cambiata, changing voice).
Texture	A	Identify voice classification both aurally and from the vocal score (e.g., soprano, alto, tenor, baritone, changing voice).
	A	Distinguish, aurally, differences between voice parts in an ensemble (balance).
Form	AB	Identify structural units and compositional devices such as motive and cadence.
	B	Identify musical forms such as chorale and forms found in musical theater.

*Compare general music, p. 17, and instrumental music, p. 39.

Cycle 5*

Elements	Concept Bank Code	Outcome *By the end of Cycle 5, students are able to do the following.*
Expression	AB	Demonstrate independence in the interpretation of musical lines and phrases.
	B	Demonstrate sense of style through accepted performance practices (e.g., renaissance, classical, contemporary).
Melody	CD	Demonstrate independence in the reading and writing of extended melodies within various key signatures.
	D	Identify, aurally, intervallic relationships (e.g., major, minor, and perfect).
Rhythm	ABC	Demonstrate independence within the ensemble in the reading of complex rhythm patterns and mixed meters (hemiola).
Harmony	C	Identify chords aurally (e.g., major, minor, and 7th).
	BC	Identify shifts in tonal center aurally (modulation).
	A	Identify, aurally, occurrences of consonance and dissonance and of harmonic motion and relaxation.
Timbre	A	Demonstrate ability to make changes in the tone quality of the voice (e.g., vibrato).
	A	Demonstrate, in an ensemble, the ability to make subtle changes in intonation through vowel modification.
Texture	AB	Identify texture in terms of accompaniment (e.g., orchestra, keyboard, a cappella, electronic).
	A	Demonstrate, in an ensemble, the ability to make subtle textural changes (e.g., balance, blend).
Form	AB	Identify complex compositional devices such as fragmentation, augmentation, diminution, and sequence.
	AB	Identify unifying structures in multimovement compositions (e.g., mass, medley).

*Compare instrumental music, p. 40.

Cycle 6*

Elements	Concept Bank Code	Outcome *By the end of Cycle 6, students are able to do the following.*
Expression	AB	Combine the expressive elements of music through performing, describing, and creating.
Melody	ABCD	Demonstrate independence in the reading and writing of tonal and atonal melodies.
	ABCD	Demonstrate through its use and manipulation an understanding of melody as an expressive and unifying element.
Rhythm	ABC	Demonstrate independence in the reading and writing of advanced rhythmic devices (e.g., mixed meter, polymetric, and nonmetric techniques).
	ABC	Identify the relationship between text and meter (e.g., accent).
	ABC	Demonstrate through its use and manipulation an understanding of rhythm as an expressive and unifying element.
Harmony	ABC	Demonstrate independence in identifying and making judgments concerning the function of harmony in a given piece of music (e.g., harmonic rhythm, incomplete and complete cadences, tension and release).
	ABC	Demonstrate through its use and manipulation an understanding of harmony as an expressive and unifying element.
Timbre	AB	While singing, demonstrate independence in making judgments and decisions regarding the relation between text and timbre (e.g., diction, vowel formation).
	AB	Demonstrate through its use and manipulation an understanding of timbre as an expressive and unifying element.
Texture	AB	Identify textural qualities in more complex music (e.g., 6– and 8–part compositions, orchestral accompaniment to choral work).
	AB	Demonstrate independence in making judgments regarding the function and use of texture in a given piece of music.
	AB	Demonstrate through its use and manipulation an understanding of texture as an expressive and unifying element.
Form	AB	Demonstrate independence in identifying and making judgments regarding the function of form in more complex music (e.g., motet, cantata, avant-garde).
	AB	Demonstrate through its use and manipulation an understanding of form as an expressive and unifying element.

*Compare instrumental music, p. 41.

Choral Music/ Expression

Concept A: Expression results from manipulation of music elements.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Vocally recreate modeled differences in tempi, dynamics, and articulations.**	**Interpret and recreate, from the vocal score, tempo, dynamic, and articulation markings.**	**Demonstrate independence in the interpretation of musical lines and phrases.**	**Combine the expressive elements of music through describing, performing, and creating.**
Perform	Students echo melodic patterns that change in one element while others remain constant.	Teacher marks different dynamic notation to the phrases of a melody that students know, and students interpret the markings during their performance. (This may be done in small groups.)	Students sing a variety of literature with an awareness of the phrase and its effect on the performance.	Students perform solo and ensemble literature with an awareness of all elements that give life and meaning to the piece.
Describe	By using technical terms (crescendo, accent, ritardando, breath support) students tell how a specific example would be performed.	Students use directing gestures to interpret the following articulations: staccato, tenuto, legato.	Students map out phrases within a given score of music.	Students discuss various interpretations of identical pieces following a listening session.
Create	Students create a melody descriptive of a certain mood (merry, doleful, agitated) utilizing differences in tempo, dynamics, and articulation.	Students choose a poem, add music to the words, and perform for the class.	Students improvise a piece using a variety of phrase lengths.	Students experiment with various elements in vocal music to change the interpretation of the pieces.

Choral Music/Melody

Concept D: Melody may outline or imply harmony.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Identify, aurally and visually, intervals on the staff (e.g., unisons, 3rds, 5ths, octaves).**	**Identify, aurally and visually, intervals on the staff (e.g., 2nd, 4ths, 6ths).**	**Aurally identify intervallic relationships (e.g., major, minor, and perfect).**	**Demonstrate independence in the reading and writing of tonal and atonal melodies.**
Perform	Students sing accurately melodies that are in unison and melodies that contain intervals of 3rds, 5ths, and octaves.	Students sing accurately melodies that contain intervals of 2nds, 4ths, and 6ths.	Students sing pieces containing major, minor, and perfect intervallic relationships.	Students sing atonal melodies accurately.
Describe	Students identify unisons and the intervals of 3rds, 5ths, and octaves from standard notation.	Students identify the intervals of 2nds, 4ths, and 6ths from standard notation and from played examples.	Students analyze the intervallic relationships of major, minor, and perfect from auditory examples.	Students identify, both by sight and hearing, tonal and atonal music.
Create	Using standard notation, students compose a simple melody using intervals of 3rds, 5ths, octaves, and unisons.	Students compose a simple melody containing the intervals of 2nds, 4ths, and 6ths.	Students compose a simple melody in a major key. Students write a related melody in a minor key.	Students compose an extended atonal melody.

Choral Music/ Rhythm

Concept B: Rhythm may be organized into groupings of long or short sounds or silence.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Demonstrate, by echoing and then by reading, rhythmic patterns found in music.**	**By echoing, reading, and writing, demonstrate complex rhythm patterns (e.g., syncopation and ties).**	**Demonstrate independence within the ensemble in the reading of complex rhythm patterns and mixed meters (hemiola).**	**Demonstrate independence in the reading and writing of extended advanced rhythmic devices (e.g., mixed meter, polymetric, and nonmetric techniques).**
Perform	Students perform rhythm patterns during the warm-up session which will appear in their octavo scores.	Students will clap a rhythm exercise taken from the music and used as a warm-up exercise.	Students will conduct and sing the hemiola section as a warm-up exercise.	Students are given the opportunity to sight read rhythmically music taken from folk songs, speech choir compositions, etc.
Describe	Teacher dictates short rhythmic patterns. Students tap the patterns back and then write them.	Using patterns from the octavo score, teacher claps isolated patterns and students write what they hear.	Students match rhythm patterns taken from the octavo scores (written on board) and put music in the order listed.	Students raise their hands when they hear the rhythm pattern or motive written on the board.
Create	Students write a rhythmic composition in a given meter and add words which are seasonal (fall, Halloween, Christmas).	Students compose a 4-measure rhythm composition which illustrates ties over the bar line.	Students create a rhythmic answer to a question in Rondo form.	Students transcribe the rhythm patterns from a well known folk song and change the meter and rhythmic structure.

Choral Music/Harmony

Concept C: Harmony may result from two or more melodic lines.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**By singing parts, demonstrate imitative polyphony.**	**Through part singing, demonstrate both imitative and nonimitative polyphony.**	**Identify shifts in tonal center aurally (modulation).**	**Demonstrate independence in identifying and making judgments concerning the function of harmony in a given piece of music (e.g., harmonic rhythm, complete and incomplete cadences, tension and release).**
Perform	Students sing literature that uses an echo pattern for part singing (*Old Texas, Bill Grogan's Goat*).	Students sing two- or three-part literature that uses examples of exact imitation or imitation at the fifth.	Students will perform literature with an awareness of changing key signatures.	Students perform literature of various historical periods with an awareness of the various harmonic devices representative of each period.
Describe	From aural examples, students identify songs that use the echo concept of harmony .	Using graphic notation, students illustrate the contour of lines (for example, drone-straight line, ostinato-repeated line, canon-lines that intertwine).	Students identify when the tonal center of a piece changes by listening to the chordal harmony.	Upon hearing representative historical literature, students identify harmonic devices used.
Create	Students compose a simple piece using an exact echo pattern.	Students compose a rhythm piece which illustrates two or more independent lines.	Students compose a simple piece using two or three different tonal centers.	Students improvise a piece using the concepts of complete and incomplete cadences, tension, and release.

Choral Music/ Timbre

Concept A: Timbre is determined by the physical properties of the sound source.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**By singing in unison, demonstrate unification of vowel sound.**	**Demonstrate vowel unification in 2-, 3-, and 4-part harmony (blend).**	**Demonstrate, in an ensemble, the ability to make subtle changes in intonation through vowel modification.**	**While singing, demonstrate independence in making judgments and decisions regarding the relation between text and timbre (e.g., diction, vowel formation).**
Perform	Students perform literature in unison, demonstrating both correct (unifying) and incorrect vowel sound.	Students sing literature in 2-, 3-, and 4-part harmony with attention paid to vowel purity among voices (blend).	Students experiment with word pronunciation (vowel modification) with awareness of effect on intonation.	Students perform solo literature with correct pronunciation of vowels and consonants (diction).
Describe	As teacher models various vowel sounds, students identify correct and incorrect vowel sounds.	Given a variety of examples, interpret how to sing (pronounce) words.	Upon listening to a variety of examples, students are able to describe diction using terms such as clear, crisp, bright, dark,etc.	Students write correct vowel pronunciation for a variety of solo-ensemble literature.
Create	Students direct and manipulate the vowel pronunciation of a simple piece of unison literature.	Students manipulate the text (word pronunciation) using 2-, 3-, or 4-part literature.	Students improvise a short piece, changing the vowel placement and pronunciation to obtain different effects.	Students compose a 2-part piece, manipulating the text to create an AB form.

Choral Music/Texture

Concept A: Timbre is determined by combinations of timbres.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Identify voice classification from a vocal score (e.g., high or low, Part I or Part II, soprano or alto).**	**Identify voice classification both aurally and from the vocal score (e.g., soprano, alto, tenor, baritone, changing voice).**	**Identify texture in terms of accompaniment (e.g., orchestra, keyboard, a cappella, electronic).**	**Demonstrate independence in making judgments regarding the function and use of texture in a given piece of music.**
Perform	Students perform from score which begins in unison and moves to imitation in two parts. Students identify high and low parts by pointing to the parts.	Students perform 2-part music (with changed voices). Students should be aware of the added texture of the octave.	Students sing the Vivaldi *Gloria*. Students perform with piano accompaniment and then visit a church and ask organist to accompany and change the timbres. Students compare the textures after hearing the comparisons.	Students perform selection from a Mass, musical, and a folk song. They compare the accompaniments and change the traditional accompaniment to a new sound (e.g., string ensemble to a recorder ensemble).
Describe	Students raise their hands when both parts are — singing the same rhythms — different rhythms — unison — harmony which moves together (homophonic)	Teacher plays 4-part harmony progressions, emphasizing a certain part. Students identify which part is louder (soprano, alto, tenor, or baritone).	Students listen to a song sung a cappella and then with accompanment. They identify which instruments double what voice parts and why.	Students compare the orchestral accompaniment in the first and second movements of Beethoven's *Emperor Concerto*.
Create	Teacher sings a folk song and students create a higher part by using two notes (mi and fa) e.g., *Worried Man Blues*.	Students experiment with different voice combinations using a composed choral speaking piece.	Piano students play an accompaniment on a synthesizer and experiment with different sounds. Teacher gives a class demonstration. (Ask a music store to provide a synthesizer.)	Gifted students write an accompaniment for a folk song, given a choice of instruments. Teacher asks band or orchestra students to come in and play.

Choral Music/ Form

Concept A: Form contains structural units such as phrases and sections.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Identify simple forms such as binary, ternary, and rondo.**	**Identify structural units and compositional devices such as motive and cadence.**	**Identify complex compositional devices such as fragmentation, augmentation, diminution, and sequence.**	**Demonstrate independence in identifying and making judgments regarding the function of form in more complex music (e.g., cantata, motet, avant-garde).**
Perform	Students learn the song *All Through The Night* and discuss the form. Students sing the words on the A Section and hum during the B section.	Students sing in unison the first 4 measures of *Joyful, Joyful* (Beethoven) and stop. Students identify a feeling of unrest (incomplete cadence). Finish the next 4 measures and stop. Students identify a feeling of rest (complete cadence).	Students perform compositions by Handel which use extensive passages of sequence within the voice parts. (Try music from *Judas Maccabaeus*.)	Students perform selections from the *Messiah* and analyze the form by marking the scores.
Describe	Using pencils, students mark the sections of a song, using letters A or B.	Students listen for rhythmic theme in Beethoven's *Fifth Symphony* and raise their hands each time it is heard.	Students mark passages in music which use devices such as fragmentation, diminution, and sequence.	Students listen to the recitatives from the *Messiah* and discuss their purpose in the Oratorio.
Create	Warm-up exercise: teacher and entire class clap the A sections of the rondo form, and individual students improvise the B, C, and D sections, using the given meter.	Students write a rhythmic motive, and the teacher uses this motive in an improvisational composition. (Teachers may sing or play this composition on their performing instruments.)	Teacher creates a short melodic motive, and students write, in music notation, a sequence moving up and then down using that motive.	During warm-up exercises, teacher and class sing the A section of a rondo. Individual students will improvise, within a given tonal center, the B, C, and D sections present in the exercise.

Instrumental Music Outcomes

There has been a remarkable growth in instrumental music over the years and Wisconsin's instrumental music programs have helped students develop sufficient technical proficiency for performance on instruments. There is, however, a need to provide a balance for total music development which incorporates frequent creative and descriptive activities including improvising, composing, conducting, discussing, analyzing, reading, evaluating, and researching. These activities are introduced gradually in a variety of teaching settings: individual and small group lessons, ensembles, and large group rehearsals.

There is a need to provide a balance for total music development which incorporates frequent creative and descriptive activities . . . .

This guide suggests that instrumental instruction begins with Cycle 3 and progresses through Cycle 6. It is assumed that the physical and technical skills necessary for performance on an instrument—such as fingerings, bowings, articulations, embouchure, proper breathing, tone production, hand position, and vibrato—are taught correctly by the instrumental teacher on a daily basis.

The outcomes and the sample activities which follow serve as models for local curriculum planning. These outcomes are directed toward the overall development of music understanding and should be considered as reasonable but also minimal music behavior for students in instrumental music. Each outcome is coded to the Concept Bank. Related sample activities shown after the cycles are by no means complete. They are meant only to serve as models. (See Appendix C for planning worksheets.)

Cycle 3*

Elements	Concept Bank Code	Outcome *By the end of Cycle 3, students are able to do the following.*
Expression	A	Recreate modeled differences in tempi, dynamics, and articulations through voice and instrument.
Melody	ABCD	By echoing, reading, and writing, demonstrate major and minor melodic patterns.
Rhythm	A	Demonstrate a steady beat while reading music.
	B	Demonstrate, by echoing and then by reading, simple rhythmic patterns (e.g., clapping, counting, performing).
	C	Aurally identify and distinguish various meters.
Harmony	A	Distinguish aurally between two tones differing by less than one-half step (intonation).
	A	Distinguish aurally and demonstrate with instrument in an ensemble differences of less than one-half step (intonation).
Timbre	A	Demonstrate basic characteristic tone on the instrument.
	B	Demonstrate proper attack and release (articulation) on the instrument.
Texture	A	Distinguish, aurally, differences between instrumental groupings in an ensemble (balance).
Form	A	Identify structural units such as phrases, sections, introductions, and first and second endings.
	B	Identify simple forms (e.g., rondo, theme and variations, ABA) by phrase structure .

*Compare general music, p. 16, and choral music, p. 26.

Cycle 4*

Elements	Concept Bank Code	Outcome *By the end of Cycle 4, students are able to do the following.*
Expression	A	Interpret and recreate, from the printed page, tempo, dynamic, and articulation markings.
	A	Recreate modeled melodic phrases that exhibit growth, tension, and release.
Melody	CD	Using voice or instrument, demonstrate extended melodic patterns within various key signatures by echoing and reading.
	A	Recreate modeled melodic phrases that exhibit growth, tension, and release.
Rhythm	ABC	By echoing, reading, and writing, demonstrate complex rhythm patterns.
	C	Identify visually and perform simple, compound, and mixed meters (for example 3/8, 6/8, 12/8, 5/8, 3/4).
Harmony	B	Identify and perform scale patterns from given pieces (e.g., major, minor, chromatic).
	BC	Aurally identify shifts in tonal center (e.g., modulation).
	A	Describe subtle differences in consonance and dissonance.
Timbre	A	Maintain characteristic tone quality of the instrument as the student's range increases.
	AB	Demonstrate ability to make changes in the tone quality of the instrument (e.g., attack, sustain, decay, release, vibrato).
Texture	B	Describe texture in terms of structure (homophonic, monophonic, polyphonic).
	A	Demonstrate ability in a small ensemble to make textural changes (e.g., balance, blend).
Form	AB	Identify structural units and compositional devices such as coda and cadence.
	B	Identify larger and more complex musical forms such as overture, march, and chorale.

*Compare general music, p. 17, and choral music, p. 27.

Cycle 5*

Elements	Concept Bank Code	Outcome *By the end of Cycle 5, students are able to do the following.*
Expression	AB	Demonstrate independence in the interpretation of musical lines and phrases.
	B	Demonstrate sense of style through accepted performance practices (e.g., jazz, classical, contemporary).
Melody	CD	Demonstrate independence in the reading and writing of extended melodies within various key signatures.
Rhythm	ABC	Demonstrate independence within an ensemble in the reading of complex rhythm patterns and mixed meters.
Harmony	C	Aurally identify major, minor, and 7th chords.
	B	Identify and perform scale patterns and scales from given pieces (e.g., modal, major, all forms of minor, chromatic).
	A	Demonstrate ability to make subtle changes in intonation (e.g., adjusting embouchure, breath support, hand position).
	A	Identify, aurally, occurrence of harmonic motion and relaxation.
Timbre	A	Demonstrate characteristic tone quality throughout the full range of the instrument.
	AB	Demonstrate ability to make subtle changes in the tone quality of the instrument (e.g., varying the attack, sustain, decay, release, vibrato).
Texture	B	Identify textural changes in large musical forms (e.g., symphony, suite).
	AB	Demonstrate, in an ensemble, the ability to make subtle textural changes (e.g., balance, blend).
Form	B	Identify complex compositional devices such as fragmentation, diminution, augmentation, and sequence.
	AB	Identify unifying structures in multimovement compositions (e.g., symphony, suite).

*Compare choral music, p. 28.

Cycle 6*

Elements	Concept Bank Code	Outcome *By the end of Cycle 6, students are able to do the following.*
Expression	AB	Combine the expressive elements of music through describing, performing, and creating.
Melody	ABCD	Demonstrate independence in the reading and writing of tonal and atonal melodies.
	ABCD	Demonstrate through its use and manipulation an understanding of melody as an expressive and unifying element.
Rhythm	ABC	Demonstrate independence in the reading and writing of advanced rhythmic devices (e.g., mixed meter, polymetric, and nonmetric techniques).
	ABC	Demonstrate through its use and manipulation an understanding of rhythm as an expressive and unifying element.
Harmony	ABC	Demonstrate independence in identifying and making judgments concerning the function of harmony in a given piece of music (e.g., harmonic rhythm, incomplete and complete cadences, tension, and release).
	ABC	Demonstrate through its use and manipulation an understanding of harmony as an expressive and unifying element.
Timbre	AB	Demonstrate, in a small ensemble, independence in making judgments and decisions regarding timbral quality.
	AB	Demonstrate through its use and manipulation an understanding of timbre as an expressive and unifying element.
Texture	AB	Demonstrate independence in making judgments regarding the function and use of texture in a given piece of music.
	AB	Demonstrate through its use and manipulation an understanding of texture as an expressive and unifying element.
Form	AB	Demonstrate independence in identifying and making judgments regarding the function of form in more complex music (e.g., sonata-allegro).
	AB	Demonstrate through its use and manipulation an understanding of form as an expressive and unifying element.

*Compare choral music, p. 29.

Instrumental Music/ Expression

Concept A: Expression results from manipulation of music elements.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Recreate modeled differences in tempi, dynamics, and articulations through voice and instrument.**	**Interpret and recreate, from the printed page, tempo, dynamic, and articulation markings.**	**Demonstrate independence in the interpretation of musical lines and phrases.**	**Combine the expressive elements of music through describing, performing, and creating.**
Perform	Students echo melodic patterns that change in one element while others remain constant.	Given well edited parts, students play with proper technique. Students play changes that have been added to the part (that is, new dynamic markings).	Students play from an unmarked score and develop a style by improvising dynamics and articulations (e.g., overhead projection, printed score). Students transfer visual cues (conducting) to technique on instrument.	Students demonstrate musical judgments regarding style by directing a small student ensemble in a rehearsal situation.
Describe	By using technical terms (staccato, breath support, etc.) students tell how a specific example would be performed. Peer-teaching students in hetergeneous groups teach each other how to change dynamics or articulation. They then ask another student to explain the procedure to the class.	Students identify in the score which elements are the most expressive or have greatest degree (range) of contrast. By listening, students identify the expressive elements that are the basis of the composition.	Studens identify lines and melodic material from a score (overhead). Students edit a score which is unmarked so as to create a contrasting style. Students transfer technique on instrument to visual cues (conducting).	Compare two or more recordings of the same piece and describe performance differences (i.e., differences in tempo, articulation, dynamics, and phrasing). Students discuss the possible reasons for the performers' musical decisions.
Create	Students improvise pieces (soundscapes) in which articulation is the expressive element (i.e., rhythm and pitch are constant while articulation provides the contrast): —ostinato bass/jazz style (with synthesizer) in a 12-bar blues pattern —contemporary style/ environmental sounds. Students play different instruments (nontraditional percussion or their own instruments in nontraditional ways) to develop a program piece such as the music associated with a murder mystery or The Twilight Zone (with dynamics and tempi as variables).	Students improvise and develop a piece with a unique notational system. Given an unedited part, students enter "proper" markings for a specific style.	Students create style variations by changing their articulation in a chamber music situation (self-coaching).	Students create an individual interpretation of a musical work in solos, small ensembles.

Instrumental Music/Melody

Concept C: Melody may be organized around a tonal center.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**By echoing, reading, and writing, demonstrate major and minor melodic patterns.**	**Using voice or instrument, demonstrate extended melodic patterns within various key signatures by echoing and reading.**	**Demonstrate independence in the reading and writing of extended melodies within various key signatures.**	**Demonstrate independence in the reading and writing of tonal and atonal melodies.**
Perform	Students echo 5-note stepwise patterns performed by the teacher.	Students perform and sing melodies in various major keys and their relative minor keys.	Students perform a variety of extended major and minor melodies found in ensemble literature.	Students perform, independently and with expression, tonal and atonal melodies found in performance and study literature.
Describe	Given a worksheet containing several short melodic patterns, students identify them as major or minor.	Given a worksheet of melodic patterns containing a variety of key signatures, students correctly label the key.	Students identify by sight the key of melodies extracted from ensemble literature.	Students use the printed score to identify various types of melodies, including major, minor, modal free form, atonal (12-tone).
Create	Students compose major and minor 8-note melodic patterns (2 bars in 4/4 time, using quarter notes only).	Students compose 4-bar melodies in the following major keys: F, B♭, E♭, A♭, C, and G. They then write a related melody in a minor key.	Students improvise (or compose) on the instrument four measures of a "jazz style" melody in a variety of common major and minor keys.	Students compose an original atonal (12-tone) melody.

Instrumental Music/ Rhythm

Concept B: Rhythm may be organized into groupings of long or short sounds or silence.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Demonstrate, by echoing and then by reading, simple rhythmic patterns (e.g., clapping, counting, performing).**	**By echoing, reading, and writing demonstrate complex rhythm patterns.**	**Demonstrate independence within an ensemble in the reading of complex rhythm patterns and mixed meters.**	**Demonstrate independence in the reading and writing of advanced rhythmic devices.**
Perform	Students echo, by clapping and counting, 2-measure triple meter rhythm patterns.	Students clap and count syncopated rhythm patterns taken from the music.	Students clap and count different rhythm patterns simultaneously.	Students perform music, in an ensemble, which contains mixed meter.
Describe	Using flashcards with 2-measure triple meter rhythm patterns, students clap and count what they see.	From a list of rhythm patterns taken from the music, the teacher claps a pattern and the students identify it.	Students identify complex rhythm patterns performed by the teacher in a given piece of music .	Students write various mixed meter rhythm patterns dictated by the teacher.
Create	Students improvise a 2-measure triple meter rhythm pattern as part of a rhythm rondo. (ABACA, etc.) The pattern is performed by the full group or the teacher.	Students compose an 8-measure rhythm composition using syncopation.	Students compose two 8-measure rhythm compositions to be performed at the same time.	Students improvise a 12-measure solo using mixed meter.

Concept B: Harmony may result from accompanying a melodic line.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Note: It is not realistic to expect students at Cycle 3 to master the harmony concept stated above. While appropriate activities may be introduced during Cycle 3, mastery of activities concerning this concept appears to be more appropriate in Cycles 4, 5, and 6.**	**Identify and perform scale patterns from given pieces (e.g., major, minor, and chromatic).**	**Identify and perform scale patterns and scales from given pieces (e.g., modal, major, all forms of minor, chromatic).**	**Demonstrate independence in identifying and making judgments concerning the function of harmony in a given piece of music (e.g., harmonic rhythm, incomplete and complete cadences, tension, and release).**
Perform		Students play major, minor, and chromatic scale segments found in performance and study literature.	Students perform modal, chromatic, major, melodic, harmonic, and natural minor scale patterns found in performance and study literature.	Students perform music with independence, using a wide variety of harmonic devices and keys.
Describe		Students label written scale patterns as either major, minor, or chromatic.	Students identify in performance literature the following scales and scale patterns: chromatic, major, harmonic minor, melodic minor, natural minor, and modal.	By listening, students identify the basic tonalities of music heard (major, all minors, modal, chromatic).
Create		Students improvise original (2-measures) major, minor, and chromatic scale patterns.	Students compose original 2-bar scale patterns for each of the following scale types: harmonic minor, melodic minor, chromatic, modal, major, natural minor.	Students compare simple musically satisfying chordal accompaniments for major, minor, chromatic, and modal scale patterns.

Instrumental Music/ Timbre

Concept B: Timbre is determined by the envelope (attack, sustain, decay, and release) of the sound source.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Demonstrate proper attack and release (articulation) on the instrument.**	**Demonstrate ability to make changes in the tone quality of the instrument (e.g., attack, sustain, decay, release, vibrato).**	**Demonstrate ability to make subtle changes in tone quality of the instrument (e.g., varying the attack, sustain, decay, release, vibrato).**	**Demonstrate, in a small ensemble, independence in making judgments and decisions regarding timbral quality.**
Perform	Students echo a musical phrase that uses legato and detached articulation.	Students perform a piece of music using accented styles of articulation.	Students perform a piece of music using appropriate vibrato.	Students perform an unaccompanied melody or solo, changing articulation to demonstrate different timbres.
Describe	By listening, students identify the legato or detached articulation of a given musical phrase.	Students notate accented articulation in a given musical phrase.	Students identify proper use of vibrato in given musical examples.	Students rehearse and tape a small ensemble. They then listen to tape and discuss timbral qualities heard.
Create	Students compose a melody that uses legato and detached styles of articulation.	Students improvise a melody using accented articulation.	Students improvise a jazz melody making subtle changes in tone quality.	Using an easy arrangement of a hymn, students perform it with an ensemble, choosing instruments with compatible timbres.

Instrumental Music/Texture

Concept A: Texture is determined by combinations of timbres.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Distinguish, aurally, differences between instrumental groupings in an ensemble (balance).**	**Demonstrate, in a small ensemble, the ability to make textural changes (e.g., balance, blend).**	**Demonstrate, in an ensemble, the ability to make subtle textural changes (e.g., balance, blend).**	**Demonstrate independence in making judgments regarding the function and use of texture in a given piece of music.**
Perform	Students perform excerpts from group lesson or ensemble literature, modeling both correct and incorrect balance.	Students perform, with correct balance, appropriate literature for their ensemble.	Students correctly model subtle textural changes found in ensemble literature containing instruments from two different families.	Students independently make appropriate judgments regarding balance and textural changes in the performance of ensemble literature.
Describe	Students identify and discuss balance problems upon hearing a recording of their large ensemble.	From the score, students identify obvious textural changes found in their small ensemble literature.	Students discuss how each instrument in a woodwind quintet contributes to texture and balance.	Students discuss how the composer uses varying textures in a large ensemble piece (for example, Copland's *Variations on a Shaker Melody* or Holst's *Suite in E♭*).
Create	Students create proper and improper balance by manipulating their student ensembles.	Students create original texture by utilizing kitchen utensils to improvise a percussion ensemble.	Students compose and perform an original 8-measure trio, using instruments from two different families.	Students independently compose a short ensemble piece using two contrasting textures.

Instrumental Music/ Form

Concept B: Form may be achieved through compositional devices.				
	Cycle 3	**Cycle 4**	**Cycle 5**	**Cycle 6**
Outcome	**Identify simple forms (e.g., rondo, theme and variations, ABA) by phrase structure.**	**Identify larger and more complex forms such as overture, march, and chorale.**	**Identify complex compositional devices such as fragmentation, diminution, augmentation, and sequence.**	**Demonstrate independence in identifying and making judgments regarding the function of form in more complex music (e.g., sonata-allegro).**
Perform	Students play simple examples of rondo, ABA, and theme and variations, as found in study and performance literature.	Students play examples of marches, overtures, and chorales in large ensembles.	Students play ensemble literature containing the compositional devices of fragmentation, diminution, augmentation, and sequence.	Students play music using a wide variety of forms and structures.
Describe	Students label the structural parts of a simple rondo or theme and variations.	Students use the score to label the structural parts of a traditional march (e.g., introduction, 1st and 2nd strain, trio, break strain, last strain).	Students recognize and label examples of fragmentation, diminution, augmentation, and sequence found in their performance literature.	Students identify the basic structural units and compositional devices a composer uses to build and unify a multi-movement composition (e.g., Holst's *Suite in E♭*).
Create	Given a simple melody such as "Twinkle, Twinkle," students will compose two simple variations.	A group of five students will jointly compose the melody line of a traditional march as follows: introduction: 2 bars in 4; 1st strain: 4 bars in 4; 2nd strain: 4 bars in 4; trio: 4 bars in 4; break strain: 4 bars in 4; last strain: 4 bars in 4.	Given a simple theme, students will compose a variation on it using one of the following compositional devices: fragmentation, diminution, augmentation, or sequence.	The student will compose a 4-bar theme, and then compose two related 4-bar themes which could serve as a basis for the "development" section of a composition in sonata-allegro form.

Management of the School Music Program

3

Administration
Supervision
Program Standards
Assessment and Evaluation

Administration

A leader is best when people barely know that he exists . . . . When his work is done, his aim fulfilled, the people will say, "We did this ourselves."
— Lao Tse, 640 B.C.

A quality music education program in any school district is the result of effective teaching and effective administration of the music education program. The administration of the program affects all its phases. Consequently, those administrators who directly control it (such as music specialist) as well as those administrators with indirect control (such as the administrator responsible for the entire educational program of the district) must be fully informed. They must familiarize themselves with the goals of the music program in order to give proper advice and make judgments about it and about the effectiveness of the music teaching staff. This is particularly important with "extended music experiences" beyond the school—those music experiences that are community based and a true extension of the school music program.

Some school districts assign a member of the music staff to administer (or supervise) part or all of the music program. This staff member usually has a title such as "director of music," "supervisor of music," "music consultant," or "music coordinator." If the school district does not employ such a person in an administrative role, then a member of the music staff must be assigned that responsibility.

The following outline gives important suggestions for support of the music education program by the staff most directly involved. However, it must be recognized that every member of the school district administrative staff has some responsibility, even if indirectly, for the quality of the music program. It is important that all decisions that have an impact on a curriculum area are coordinated.

(Good administration) is efficiency in anticipating and meeting problems when possible, and the good humor and patience to put up with the blame when things go wrong.
— Robert House
Administration in Music Education

The district administrator/director of curriculum and instruction is the educational leader of the school district and is responsible to:

- encourage the development of a music curriculum that will meet the needs of *all* students from kindergarten through the 12th grade;
- stimulate continuous curriculum study and development based on local needs;
- insist on clear articulation of music instruction in all grades;
- provide strong leadership and encourage inservice training for the improvement of instruction;
- develop adequate financial support for appropriate physical facilities, necessary equipment, and instructional materials for programs in music;
- recruit and maintain a qualified staff for the music program;
- develop reasonable teaching loads for the music staff with reference to norms in professional publications in music (Refer to *School Music Programs: Descriptions and Standards*, 1985);
- create a leadership role within the music staff when it is impossible to employ a music supervisor.

The building principal has direct responsibility for the entire instructional program within a building, including the music program. As leader in the building, the building principal is responsible to:

- arrange for adequate scheduling of the music program during the normal instructional hours of the school;
- encourage and direct inservice training programs for teachers in the building;
- arrange for flexibility of teaching assignments in the building according to teacher strengths and competencies;
- arrange for adequate space in the building for the music program;
- provide meaningful leadership in developing, evaluating, and reshaping the music curriculum with the music staff in the building in coordination with the district goals;
- demonstrate support for the music program in the building by attending as many music events as possible;
- provide continuous supervision to aid the growth and development of effective music teaching in the building.

The principal is the key. If he or she values an arts program, there will be one.
— William Pharis, Executive Director
National Association of Elementary School Principals

The music supervisor or the music staff member assigned to handle music supervision and management is the educational leader in the area of music. This person is responsible to:

- assist the administration of the school district in formulating goals and objectives for the music program;
- provide strong leadership through clear articulation of the district goals, objectives, and purposes of the music program to the school board, the community, and other teachers and staff members in the district;
- communicate important concerns that affect the quality of the music program;
- communicate and continue to develop district goals, objectives, and purposes for the music program with all members of the music staff;
- plan appropriate inservice experiences in music for music teachers and for district administrative staff;
- prepare a comprehensive budget for the music program which presents the interests of the music staff and the needs of the music program to the district administrative staff;
- initiate and coordinate district musical events, develop the calendar, and maintain reasonable scheduling with other districtwide events;
- maintain accurate records of music expenditures, inventories of school-owned equipment, and business-related items;
- develop appropriate evaluative instruments, with administrative staff assistance, for the evaluation of each music staff member;
- provide meaningful and continuous supervision of all music staff members.

(Music supervision's) purpose is to improve the design and process of music instruction.
— Charles Leonhard
Foundations and Principles of Music Education

The guidance counselor assists the administrative team, providing leadership for all areas of the curriculum, including fine arts. The guidance counselor is extremely important for successful administration of the music program. The guidance counselor is responsible to:

- encourage all students to take courses in the fine arts as part of their basic education;
- understand the importance of all subjects in fine arts to the overall educational program of the school district;
- be fully aware of the goals and objectives of the overall music program;
- offer knowledgeable guidance to all students in selection of music courses in the school program;
- assist the music area staff in the development of career education programs for students interested in music and related fields;
- assist students with scheduling problems who must continue their advanced training in music and the other arts by developing close working relationships with members of the fine arts staff;
- assist students with exceptional educational needs to schedule meaningful fine arts courses.

Supervision

Supervision promotes continued growth and development of staff members through increased staff motivation . . . .

Most professional teachers and administrators would agree that adequate supervision of the professional teaching staff is necessary and certainly worth the effort if that supervision is comprehensive, consistently applied, and above all, fair. Supervision, when it is done effectively, promotes continued growth and development of staff members through increased staff motivation which generally translates into improved instructional programs. Staff development occurs when staff members are made aware of their obvious strengths and weaknesses and are given the opportunity to improve over a period of time.

Responsibilities of Administrators

The term supervision has a number of meanings: supervision can mean "responsibility for a program," or "evaluation of a program." With regard to evaluation, most school districts use a process which includes a schedule of observations in classrooms and completion of one or more evaluative instruments. These evaluations are usually used in conference with teachers to improve instruction. However, thorough evaluation of music programs must consider the overall school district goals for the music program and whether they are or are not being accomplished. The person charged with supervising or evaluating the program or the teacher in that program must understand the unique aspects of that subject. In music, the skills and the objectives of the program differ somewhat from the regular classroom setting. According to House:

> If one's courses are well planned and the classes and rehearsals seem to be alive and stimulating, if . . . students do well enough on examinations and recitals, if . . . organizations are growing and performing well, if [one] follows through on assignments, and if

> the opinions of . . . students and colleagues are favorable, then this teacher is obviously an asset to the school.

House also mentions the reverse and adds that the cause of a poor evaluation may be due to factors that could include ". . . poor musicianship, . . . ineffective personality, lack of planning, . . . or a sheer lack of drive." House continues:

> Appropriate remedial action might include discreet advice and counsel toward improved methods or approach, or more help and resources to do the job. Sometimes a shift in assignment appears to be a more promising solution, while very occasionally it becomes advisable to seek a teacher's dismissal.

Responsibility for the supervisory process rests on building principals, the music supervisor, and perhaps general curriculum specialists and those in charge of personnel. Specific suggestions for supervisory roles follow.

The building principal often has primary responsibility for supervision of the music staff. This supervision may be casual, based on day–to–day impressions. Supervision of the music staff should also involve detailed observation resulting in written suggestions or recommendations for improving instruction. Most teachers welcome close supervision if that supervision is fair and regular, not the once–a–year variety that tends to be a common approach in some school districts. Good evaluation involves support from a number of sources including the music supervisor, curriculum specialists, and other appropriate administrators in the district. (The supervision and evaluation process must be handled by professional staff and not by school board members. The board must rely on the suggestions and recommendations of their professional staff.)

The music supervisor plays a key role in the supervision and evaluation of the music program and the music staff. The music supervisor must work very closely with the building principal to enhance and support the music program. This person must have the respect of the entire music staff both as leader and as music educator. The music supervisor works directly with the music program in planning various courses of study with the music staff; developing strategies for promoting the music program; demonstrating through modeling and with quality materials how the music program activities should be developed and taught in classrooms; and developing approaches toward measuring student progress.

Supervision of the First–Year Teacher

The challenge of the first year of teaching is well known to many teachers and administrators. It is particularly important to understand the overwhelming responsibility of teaching music for the first time *and* developing a series of public events where students perform. Music

teachers are generally judged by the public on the success of their performance program. This added responsibility is certainly crucial for first year teachers as they attempt to create the right impression. For these reasons supervision requires the administrator to give a good deal of care and thought to supervising the first year teacher. House advises:

> A short discreet visit to one or two . . . classes is in order and attendance at the first concert is mandatory to demonstrate interest and support; such early visits also provide excellent opportunity for constructive advice. Initial informal evaluations. . . often help set the course for teachers for years to come.

Supervision of the first year teacher should include frequent general conversations about teaching and about the educational and specific music goals the first year teacher has in mind. This kind of supervision becomes a "support team" approach involving the building principal, the music supervisor, and other administrative staff as is deemed appropriate. Measurement of student achievement in all areas of the music program may not be reasonable at this point when the first year teacher is acclimating to students, the building staff, and district administrative practices. Nurturing a first year teacher toward an independent and successful career as a teaching professional is probably the most important job the building principal has. It is no less important for the music supervisor to accept the same responsibility.

Necessary Qualities for Music Teachers

Personal Qualities

Like all teachers, music educators need to be first and foremost living and growing human beings. The fact that they have elected music as their particular discipline places certain special requirements on them but in no way relieves them of their need to be outstanding persons. Music educators must be able to do the following.

Inspire others. They must demonstrate qualities of leadership that will enable them to excite the imagination of students. They must be able to communicate their enthusiasm for music.

Continue to learn in their own and other fields. They must develop an attitude of intellectual curiosity that will assist them in finding answers not provided in their preservice education.

Relate to individuals and society. They must develop empathy with students and colleagues of varying backgrounds and restore positive attitudes and commitments toward children of all cultural backgrounds to effect common human goals. The strengths and qualities valued by cultural minorities must be incorporated to alter, temper, or strengthen tra-

ditional goals toward the ultimate achievement of a humane and effective society.

Relate to other disciplines and arts. They must be familiar with the scientific method and its application to the physical and social sciences, and know the similarities and differences between their own and other arts. They must seek relationships between music and other disciplines.

Identify and evaluate new ideas. They must develop an attitude that enables them to seek and evaluate new ideas. They need to welcome and use technological, experimental, and exploratory developments in music composition, teaching procedures and aids, and sound-generating devices.

Use their imaginations. They must learn to be creative not only with musical materials but also in the way they approach learning problems and deal with colleagues.

Understand the role of a teacher. They must understand that many attitudes and values that are common and appropriate among college music students need to mature substantially for effective music teaching. The desired maturity in attitude must be initiated during prospective teacher training. For example, the ego-satisfaction of the music student in college is often gained through personal performance, whereas that of the music educator is gained largely from creating opportunities for students' musical expression.

Most importantly, music educators must demonstrate their understanding that the level of performance and the literature performed must be appropriate to the needs of a specific group of learners. They must also understand that the nature of performance reinforces the teacher-dominant classroom and that the music educator needs to give special attention to overcoming this tendency.

When taught as processes throughout the curriculum, the arts bring a more proper balance between the body and the mind in basic education.
— Charles Fowler
The Arts in Basic Education

Professional Qualities

The ability to communicate is essential for teachers. Therefore, music educators must be able to do the following.

Express their philosophy of music and education. They must establish a commitment to music as an art and a component of education. They should be able to communicate this commitment not only verbally and in written form, but also through their professional attitudes and activities.

Demonstrate a familiarity with contemporary educational thought. They must know how people learn and be able to apply this knowledge in teaching music. They must be familiar with learning theory and the latest instructional media.

Apply a broad knowledge of musical repertory to the learning problems of music students. Familiarity with comprehensive musical

resources permits the teacher to respond imaginatively and significantly to the diverse situations and demands that arise in the classroom.

Demonstrate, by example, the concept of a comprehensive musician dedicated to teaching. Musical expertise and inspiration are essential leadership qualities that can command of students their most dedicated efforts.

Some of these qualities may be more a matter of temperament than of education. This means that teacher education institutions must be responsible for selecting promising candidates.

Obviously, it is impossible to develop all these qualities and competencies in a four– or five–year period, and priorities must be established. Of major importance during the preservice period are those qualities and competencies necessary to insure a successful first year of teaching. Other qualities and competencies must be realized (or acquired) by a continuous process of self–evaluation and study. The effective music teacher discovers many opportunities, both formal and informal, for improving performance as a musician and teacher.

Program Standards

Much research has been done to determine those factors which contribute to a high quality school music program. The standards delineated below reflect this research while also taking into account local school practices and recommendations from professional associations. The program standards are intended to provide an early step in the improvement of a local school music program by helping to identify areas of need. To facilitate the application of these standards to a local school program, a self–evaluation checklist has been developed (see Appendix B). The task force encourages use of this checklist to survey teachers, administrators, and members of the community. The self–evaluation checklist is patterned after the following material.

Program Leadership and Coordination

Effective program leadership and coordination require the following conditions.

- A music department chairperson or coordinator is designated for coordination of the music program.
- Music staff members are encouraged to participate in continuing education and professional activities.
- There is written administrative or board policy to govern
  — field trips
  — activity funds and fund raising

— the use of school–owned instruments and equipment
— public performances by school performing groups
— relationships with music stores and other vendors
— parent groups

- There is a long–range plan for continuation and development of the music program.
- Various segments of the community are involved in setting broad goals or direction for the music program.
- There is continuous communication and coordination among the music staff.
- There is a plan for assessing student achievement in music.
- There is a comprehensive plan for evaluating the music program.

Curriculum

A comprehensive music education curriculum requires the following conditions.

- Opportunities to study music are provided for all pupils during the school day as part of the regular school curriculum.
- Each pupil in each year, grades K–6, studies music with a music specialist.
- In grades 7–12, students have the opportunity to select music electives from each of the following areas of study: general music, choral music, and instrumental music.
- Appropriate opportunities in music are provided for musically gifted students at all grade levels.
- Programs in music are provided for the special education student according to state statutes and student needs.
- Schedules accommodate music classes and ensembles during the school day.
- The scheduling process accommodates those students with conflicts who wish to participate in music performing groups.
- Opportunities for adults to study music are provided.
- There is a written curriculum guide which includes all aspects of the music program, K–12.
- The music curriculum is consistent with the school district's statement of philosophy and goals.
- All music staff have been involved in the development or revision of a written music curriculum guide.
- The music curriculum provides for student experiences in performing music.
- The music curriculum provides for student experiences in describing music.
- The music curriculum provides for student experiences in creating music.
- The written curriculum guide has been developed or reviewed during the past five years.
- There is collaboration between the music classes and other classes in the school.

- The music literature used in classes represents a variety of styles and cultures.

Staffing and Scheduling

This critical area of program development requires the following conditions.

Elementary Program

- Opportunities to study music are provided during the day for all pupils as part of the regular school curriculum.
- In kindergarten, instruction is provided by a music specialist at least twice weekly, supplemented by music experiences led by the kindergarten teacher.
- In grades 1–6, instruction is provided by a music specialist three times weekly for a minimum of twenty–five minutes per meeting.
- Class size for general music instruction is commensurate with average size for all classroom instruction, K–8.
- The elementary (K–6) music specialist is scheduled for no more than ten 30–minute classes per day, working with a maximum of 425 students per week.

Middle/Junior High School Program

- Students in the middle or junior high school have opportunities to elect courses in the area of general music, choral music, and instrumental music each year.
- Music electives meet a minimum of 2.5 periods or 120 minutes per week.
- Class size in general music is commensurate with average class size for all classroom instruction in the middle/junior high school.
- The teaching load and student contact time for a music teacher does not exceed the load for teachers in other academic areas.
- Students enrolled in instrumental or choral music have opportunity for both large group and small group instruction during the school day.
- Teachers in instrumental music and choral music are assigned to no more than 175 students per week, with each student scheduled for a large group rehearsal as well as a small group lesson or sectional.

High School Program

- Students in high school have the opportunity to elect courses in the areas of general music, choral music, and instrumental music each year.
- Music electives meet for a full period daily and receive credit on the same basis as other academic courses.
- Students enrolled in instrumental or choral music have opportunity for both large group and small group instruction weekly.

- Teachers in instrumental or choral music are assigned no more than 150 students per week, with each student scheduled for a large group rehearsal as well as a small group lesson or sectional.

Choral Music

- Choral experiences (distinct from classroom general music) are provided to students in grades 5–12.
- The elementary choral ensemble meets at least once weekly for 45 minutes during the school year.
- Beginning in grade 7, students have the opportunity for small group instruction in addition to large group choral rehearsals.
- The secondary school choral program (grades 7–12) includes the opportunity to participate in small choral ensembles.

Music is the outflow of a beautiful mind.
— Robert Schumann

Instrumental Music

- Opportunity for band instrument instruction begins in grade 5 or 6 and continues through grade 12.
- Opportunity for string instrument instruction begins in grade 4, or sooner, and continues through grade 12.
- Opportunity for specialized instruction on recorder, keyboard, folk instruments, or percussion instruments is available in grades 6–12.
- The elementary band or string ensemble meets at least once weekly, for 45 minutes, during the school year.
- Students enrolled in band or string instruction receive at least 30 minutes of small group instruction in addition to large group rehearsals.
- There is correlation of instruction between general, choral, and instrumental music.
- The secondary school instrumental program (grades 7–12) includes the opportunity to participate in small ensembles.

Comprehensive Arts Education

- Music is part of an overall plan for comprehensive arts education opportunities available to students.
- Music teachers plan cooperatively with other fine arts staff.
- Fine arts resources in the community are identified and incorporated into the school program.
- Music instruction is correlated with other student school experiences.
- Professional artists are incorporated into the school music program at all levels.
- There are cocurricular and extracurricular activities available to students in the fine arts.

Music Facilities

General Characteristics

Whatever the relations of music, it will never cease to be the noblest and purest of the arts.
— Richard Wagner

Teaching Stations

- There is a teaching station for each full-time music staff member.
- There is an adequate facility in the school for public performance by music groups.

Location

- Sounds from music areas do not interfere with other instructional or administrative areas.
- Sounds from adjacent areas do not interfere with music instruction.
- Sound levels within each music area do not exceed OSHA Regulations #1910.95 regarding exposure levels (90–115 DBA slow response or 140 DB impact noise peak sound pressure level).
- Access to the facility is planned for good movement of traffic and equipment.

Special Features

- Double doors have removable center joints to allow movement of pianos, risers, and heavy equipment.
- Electrical outlets are provided for individual stations in all teaching areas.
- Circuitry is provided for recording and playback equipment.
- Built-in security spaces for speakers are provided.
- Acoustic treatment is provided for all areas.
- Illumination provides nonglare diffusion for music reading (40–50 foot candles, 430–530 lux).
- Individual stations are individually lighted.
- Ventilation meets requirements for large classes (increased respiration in playing and singing, or physical movement). At least 5 cubic feet of air per minute (.2 cubic meters) per pupil is provided.
- Ventilation and lighting are "silent" in music areas.
- Temperature is constant 65–70° (18–22 celsius) with 40–50 percent controlled humidity. (Air conditioning is recommended for instrument storage.)
- At least 32 square feet (3 m^2) of chalkboards are mounted, partially staff-lined, and placed for efficiency and acoustic considerations.
- At least 32 square feet of bulletin boards are placed in all rehearsal areas.
- At least 64 square feet of bulletin boards are placed in all general music classroom areas.
- Shelving and cabinets are provided for music supplies and equipment.
- Access to uniform, instrumental, and general storage areas is adequate for peak periods of traffic density.
- Pianos are provided for rehearsal and teaching areas.
- Quality recording and sound reproduction equipment is furnished for teaching stations.

Elementary School Stations

- A music room is provided for elementary general music classes.
  - — A minimum of 30 square feet per student is provided to accommodate the largest group served.
  - — The room is carpeted or half carpeted.
  - — The room is without risers in order to provide open space for body movement.
  - — A minimum of 250 square feet of storage is provided including book storage shelves, equipment cabinets, and classroom instrumental storage.
  - — Multiple electrical outlets are provided.
- A teaching station is provided for specialized instrumental music instruction at the elementary level.
- A music facility is provided for chorus, band, and orchestra rehearsals at the elementary level.
- Instrumental storage is provided for specialty instrumental programs.

Music is one of those things, like the ability to laugh, that has kept mankind going for thousands of years.
— Charles Schulz

Middle/Junior and Senior High School Stations

- A music teaching station is provided for classroom music at middle/junior or senior high school levels.
  - — A minimum of 30 square feet per student is provided to accommodate the largest group served.
  - — The room is without risers.
  - — A minimum of 250 square feet of storage is provided, including book storage shelves, equipment cabinets, and instrumental storage.
  - — Multiple electrical outlets are provided.

- Special Music Rehearsal Facility—Instrumental
  - — Adequate teaching stations are provided for specialized instrumental music instruction at the middle/junior high school levels that are capable of serving the needs of the largest school instrumental performing groups.
  - — A minimum of 25 square feet per student is provided to accommodate the largest group served.
  - — At least 400 cubic feet of space per performer is provided by 14 – 18 foot (4.267 m – 5.486 m) ceilings to accommodate the sound and ventilation needs of the largest group served.
  - — Risers are available for special purpose rooms.
  - — Storage is built into special purpose rooms and specialized storage is provided for instruments, music library, music folders.
  - — Chairs have straight backs and straight seats which facilitate correct posture during performance.
  - — Heavy duty, adjustable music stands are provided.
  - — A sink and water supply are available.

- Special Music Rehearsal Facility—Choral
  - — Adequate teaching stations are provided for specialized choral music instruction at the middle/junior and senior high school levels capable of serving the needs of the largest school choral performing group.
  - — A minimum of 18 square feet (1.67 m^2) per student is provided to accommodate the largest group served.
  - — At least 125 cubic feet (2.831 m^3) of space per performer is provided by ceilings 14–18 feet (4.267 – 5.486 m) high to accommodate sound and ventilation needs of the largest group served.
  - — Risers are provided for special purpose rooms.
  - — Choral risers are at least 40 inches (12.19 m) in width with 6–10 inches (1.829–3.048 m) elevations.
  - — Storage is built into special purpose rooms providing for choral music octavos, music folders, and a music library.
  - — Chairs with straight seats and backs are provided for choral performance.
  - — Uniform dress is provided where appropriate.

Jefferson could not have written the Declaration of Independence—indeed, could not have believed its words—had he not been a man who absorbed the world's greatest books like a sponge, who listened to and played great music with rapt attention, who lived surrounded by paintings of great merit, and who searched for beauty in life as he searched for truth.
— Kenneth Harris

Special Concerns

- Instrumental Storage (elementary, secondary)
  - — Storage is adequate for all instruments.
  - — Storage is placed for good traffic flow, avoiding dead ends.
  - — Storage is safe and secure.
- Uniform and Robe Storage (secondary)
  - — Storage is adequate for all uniforms, robes, and accessories.
  - — Unbreakable, full length mirrors are provided.
  - — Storage is ventilated.
- Office or Studio (elementary, secondary)
  - — Office space with desk and filing cabinet is provided for each teacher.
  - — Office is adjacent to teaching areas.
  - — Office is enclosed for student conferences and lessons.
  - — Student areas are in view of the office area.
- Practice Rooms (secondary)
  - — Secondary program facilities include a minimum of four practice rooms.
  - — Minimum size for practice rooms is 55–65 square feet.
  - — At least one small ensemble room of 80 square feet is provided.
- Electronic Instruction (elementary, secondary)
  - — Facilities include space for electronic music, class piano, computer assisted instruction, or other special classes.
- Music Library (secondary)
  - — Space, furniture, and equipment are provided for sheet music and score libraries.
  - — Filing cabinets, box, and/or shelf storage are provided.
  - — Table, card files, paper cutter, and music-sorting facilities are provided.
  - — Space is adequate for at least six legal cabinets, two double door cabinets, and 12 linear feet of working table area.

- Individualized Stations
  - — Stations for individualized instruction are provided throughout instructional areas.
  - — Electrical outlets and/or carrels are provided in available spaces.

Materials

General

Music washes from the soul the dust of everyday life.
— Berthold Auerbach

- There are budget provisions for consumable and nonconsumable music supplies.
- An annual budget is provided for repair and maintenance of instruments and equipment equal to at least 4 percent of the current replacement value of the total instrument and equipment inventory.
- An annual replacement budget for equipment equal to 7 percent of the basic inventory is provided.

Textbook and Music Materials

- Textbooks and music materials are adequate to meet the needs of the music curriculum.
- Microcomputer software for music study is provided.
- Supplemental recordings, filmstrips, and other materials for the textbooks are supplied for grade levels K–8.
- A beginning or intermediate instruction book is provided for each student enrolled in instrumental classes.
- A library of ensemble music is provided.
- The ensemble music library contains at least three titles for each instrumental student.
- The text and sheet music collection increases by at least 5 percent annually.

Books, Music, and Media Materials

- Music books, media, and reference collections in the school library/media center are adequate to meet the needs of the curriculum.
- A variety of music learning resources including books, recordings, scores, films, filmstrips, transparencies, self-instructional materials, charts, and so on, are available for each grade level.
- Music learning library resources constitute at least 5 percent of the holdings of each school library/media center.

Equipment

General

- Quality sound recording and playback equipment is available to each music classroom and rehearsal area.
- Each music room is equipped with a good piano.

- Provision is made for piano tuning at least twice yearly.
- Straight chairs are provided for music classes and performing groups.

Music is fundamental—one of the greatest sources of life, health, strength, and happiness.
— Luther Burbank

Equipment for Elementary General Music Rooms

- At least two autoharps (15 bar minimal) are provided.
- Percussion instruments of excellent quality are provided: assorted drums (bongo, congo, hand drums), cymbals, sticks, finger cymbals, triangles, tambourines, wood blocks, maracas, clavés, bells, sand blocks, and ethnic instruments.
- Orff instruments are provided in various sizes and timbres: bass, tenor, alto, soprano xylophones, metallophones, glockenspiels, tuned drums, and hand drums.
- Recorders are provided: soprano for class use; alto, tenor, and bass for special groups.
- An acoustic guitar is provided.
- Basic tape splicing and processing equipment is provided.
- Electronic music eqiupment is provided.
- Microcomputers are provided.

Equipment for Secondary General Music Rooms

- Guitars for group instruction are provided.
- Electronic music equipment is provided.
- A class piano laboratory is provided.
- Microcomputers are provided.

Equipment for Choral Music Programs

- A good quality piano is provided in each rehearsal area.
- A concert quality piano is provided in the performance area.
- Electronic instruments are provided: guitars, amplifiers, electric bass, public address system, microphones, synthesizers, microcomputers.
- Where appropriate, robes are provided.
- Seated and standing risers are provided for rehearsals and concerts.

Equipment for Instrumental Music Programs

- Heavy duty, adjustable music stands are provided.
- Basic brass instruments are provided: tuba, baritone horn, French horn, bass trombone.
- Basic woodwind instruments are provided: bass clarinet, alto clarinet, piccolo, oboe, bassoon, soprano sax, tenor sax, baritone sax, English horn.
- Basic string instruments (violin, viola, cello, bass) are provided in sizes according to program needs and levels.
- Basic percussion instruments are provided: snare and bass drums and stands, cymbals, orchestra bells, pedal tympani, mallets, beaters, sticks, chimes, xylophone, marimba.

- Electronic instruments are provided: guitars, amplifiers, electric bass, electronic piano, public address system, microphones, synthesizers, microcomputers.
- Electronic and acoustic tuning devices are provided.
- Where appropriate, marching equipment is provided: field drums, color guard equipment, sousaphones, and so on.
- Where appropriate, uniforms are provided.
- Standard symphonic band and orchestra instrumentation is provided for well balanced performance groups.

Assessment and Evaluation

General Principles

The assessment process must be understood by both student and teacher so that the student has maximum opportunity for success. In grading, the degree of success of the student is being made "public," not only to the student, but also to the parents and the school. Thus, clearly stated expectations for the course must be available to the student, the parents, and the administration so that the relationship between grade and performance is clear. The determination of a grade might follow the process of assessment, evaluation, and grading.

Clearly stated expectations for the course must be available—so that the relationship between performance and grade is clear.

- Assessment—gathering information about where the student has been, where the student is now, and where the student should be
- Evaluation—comparing the information gathered with a standard
- Grading—assigning a grade based on the comparison made in evaluation

The curriculum, with its clearly stated objectives, contributes greatly to the establishment of standards for comparison. The standards may be those established by the music staff or those determined by the teacher of the particular course. In either case, these must be included in the expectations that are made clear to the student.

Music has unique qualities that make it the most desirable medium of organized aesthetic education.
— Charles Leonhard
Foundations and Principles of Music Education

The three-point process of performing, describing, and creating as presented in this guide suggests activities that can be assessed.

- Perform—singing, playing, moving
- Describe—verbalizing, writing, demonstrating, moving
- Create— composing, improvising, moving

Though written tests, essays, or homework assignments are the traditional methods, assessment in a music course may include performance within a group or by the individual. Another form of assessment may include teacher observation, which could be both written and oral. A teacher might also want to include self-assessment in the grading process.

Grading and Credit Considerations

Questions such as the following often arise concerning fair grading in music classes.

- Should music grades be included in computing students' grade point averages?
- Should music grades be included in computing the school honor roll?
- How many music credits should be allowed to count toward graduation?

Granting credit for music courses should be considered in the same manner as granting credit in any other high school course. Since the amount of credit is usually determined by the number of clock hours a course meets during the school year, establishing credit for coursework in music is best determined in this same way. Therefore, if a music course meets a standard class period for five days a week for the full school year, one credit or its equivalent should be granted upon successful completion of the course.

The need for aesthetic experience is a basic characteristic of human life that education at every level is obliged to meet. — Tanglewood Symposium, 1968

Music courses that are well planned, have sufficient content, clearly stated outcomes, and can be objectively evaluated should logically be included in the grade point average and the honor roll. At least one credit of music per year—a total of four credits in a 9–12 high school—should count toward meeting graduation requirements.

Schools approach credit and computation of grades in a variety of ways depending in large part on the school size and the school philosophy. For example, schools with only one performing group—one band, one chorus, and one orchestra—may allow the student the option to include or not include a music grade in the grade point average. The rationale is that the range of student interest—from the serious student to one who sees music as an avocation—may yield different needs for inclusion of the music grade. However, most schools do require that music grades be included in the honor roll.

Larger schools may offer, in addition to the standard offerings in band, choir, and orchestra, other performing courses such as class guitar, class piano, class voice, jazz ensemble, brass choir, madrigal, and so forth. The larger schools may also offer classes in music theory as well. Granting of credit for these courses, as in other music courses, should be determined by the number of clock hours per school year; however, some schools may wish to grant only elective credit for these additional offerings which may or may not count toward graduation requirements. A student taking more than one performing group during the year may amass a large number of credits by graduation. The local school will have to decide what will be allowed for credit toward graduation and whether all credits count in the overall grade point average. In any case, the grade and the credit must, in fairness to the student, be entered on the transcript.

References

House, Robert W. *Administration in Music Education.* Englewood Cliffs, NJ: Prentice–Hall, 1963.

Music Educators' National Conference. *Guidelines in Music Education: Supportive Requirements.* Reston, VA: 1972.

_____. *School Music Programs: Descriptions and Standards.* Reston, VA: 1985.

Issues in Music Education 4

Introduction
Community-related Issues
Careers in Music
Music and Other Subject Areas
Computer Applications
Professional Growth
Music for the Exceptional Child
Learning Styles in Music

Introduction

There are many current issues in music education which deserve attention although it is impossible to cover all the relevant topics here. In this section several topics are reviewed, including community relations, careers in music, the relationship between music and other subjects, computer applications in music, professional growth, teaching the exceptional child, and learning styles. These issues directly affect the music program.

Community–related Issues

Resources

Music and other fine arts, largely nonverbal in nature, reach close to the social, psychological, and physiological roots of people in their search for identity and self-realization.
— Tanglewood Symposium, 1968

The school music program should take advantage of the many musical resources present in most communities. People who are not necessarily professional performers are often sufficiently trained to be able to share their expertise with students. Professionals, former professionals, or retired music teachers are often willing to volunteer their services in support of the school music program. Music teachers should create surveys soliciting key people in music in their community. They should be alert to all local news media with regard to available talent while enlisting the help of the local musicians' union so that all community resources can be used in the most beneficial way. Community people have much to gain by supporting their school music program and are often willing to help.

Private Music Study

Private music teachers can be an invaluable resource. Many music teachers encourage their students to study with private teachers because private study on an instrument or voice as an adjunct experience to the music program can contribute immeasurably toward more successful music students and an improved music program. However, there must be cooperation and coordination between teachers in the community and those in the schools. Students should not be caught between two different teaching approaches that are in opposition to each other. This is sometimes an unforeseen problem. Credit for music taught by private teachers may be registered on school transcripts.

There are groups which help the school music program and which also include teachers not associated with the schools. For example, the Wisconsin Music Teachers Association, an affiliate of the Music Teachers National Association, is composed largely of private music teachers but also includes public school and college teachers. One of the activities of the state organization is a program for certifying private music teachers.

The basic purpose of this program is to raise standards for private instruction. Private music teachers should be encouraged to belong to this association.

Credit for Private Music Study

One relatively new question in the last few years in music education is the granting of credit for music study on a private basis, separate from the school music program. It is possible for schools to grant credit for private music study but the school must accept the responsibility for supervising and evaluating the results of instruction by private teachers. If credit is approved by the school, it must conform to standards set by such agencies as the North Central Association and School Evaluation Consortium for study outside the normal school program. If credit is given for study with a private teacher, written guidelines should be established. It is recommended that such guidelines include:

- professional qualifications for private teachers;
- a minimum number of lessons (for example, once a week for a set period of weeks), the length of the lesson, amount of practice time, and the materials to be used;
- evaluation methods (grading), especially if the grades are to be included in computing honor roll or grade point averages;
- a form (either a contract or an agreement) signed by the student and the private music teacher and approved by the music department chairperson or supervisor and the high school principal.

The same standards for course content, lesson objectives, and evaluation of instruction that apply to a regular school course should also apply for private study. If the school program is unable to supply private study during the regular school day then outside private study on an instrument or voice should be encouraged as an adjunct experience to the music program.

To give a fair chance to potential creativity is a matter of life and death to any society.
— Arnold Toynbee

Accompanists

Accompanists, especially for solo and ensemble performances at state and district festivals, are often community people. It is the responsibility of the music teacher to select the right accompanist for each student, meet with the accompanist to agree on proper interpretation of each selection and to work out a schedule of rehearsal hours for each student. An effective accompanist-student relationship requires constant attention by the music teacher. In many cases, a good accompanist can reduce anxiety in a young student performer and increase the chances of a successful music experience.

Pay for accompanists may be handled directly by the school or individually by each student. In any case, there should be a written policy covering payment for accompanists which is approved by the school administration. Some community members may simply volunteer their services.

Careers in Music

To further the appreciation of culture among all people, to increase respect for the creative individual, to widen participation by all processes and fulfillment of art—this is one of the fascinating challenges of these days.
—John F. Kennedy

Traditionally, a music career meant either music performance or music teaching or a combination of both. Currently, there are many opportunities for different careers in music in addition to teaching and performing.

Existing career opportunities in music include: music therapists, instrument repair or piano technicians (tuners), organ building and maintenance technicians, commercial studio performers, music merchandising specialists, instrument builders, church choral conductors, organists, music librarians, professional conductors, recording technicians, and computer programmers for music. There are other possibilities which require music preparation such as arts management and music production specialists.

It is the responsibility of the music teacher to be aware of new career opportunities in music. Music supervisors and music teachers are responsible for integrating information about career opportunities throughout the entire K–12 music curriculum.

Finally, the music teacher must keep the guidance counselor continually apprised of new career opportunities in music. The guidance counselor often influences students' career choices based on the information at hand. If that information is dated, it can be difficult to direct student interest toward a meaningful music career.

Music and Other Subject Areas

It is virtually impossible to study any discipline for any length of time without realizing that music is either part of the discipline, can enhance the study of that discipline, or relies upon that discipline for definition and understanding. Humans are spiritual, aesthetic, rational, social, and skillful beings. From earliest recorded history, evidence exists that all cultures have used music as a way of communicating, seeking relief from the burdens of the day, and satisfying the aesthetic nature.

All classroom teachers have opportunities to use music to enhance their discipline. The Virginia State Department of Education publication, *The Child And Music*, suggests:

> Integration among disciplines becomes a valid teaching device when the integrity of each discipline is maintained. Correlation enhances comprehension of the basic elements of each discipline and is essential if the curriculum is to service the individual.

Certain units of work in any discipline can be enhanced by the *integration* of music into the unit. Other units of study in a discipline can be *correlated* with a unit of study in music. In most cases, the music teacher must be aware of these opportunities and make teachers of other disciplines conscious of the potential for integration or correlation.

Following are some examples of interdisciplinary relationships between music and other disciplines.

Science

Most physical science courses, from the elementary to the advanced levels, include a unit on sound. Music can be correlated with such a unit through a study of the sounds produced by a variety of instruments. In advanced science classes, the overtone series could be studied as a scientific phenomenon. In more advanced classes there can be correlation of the study of acoustics, electronically-generated music, and "computer music."

The arts are the most powerful means of strengthening the perceptual component, without which productive thinking is not possible in any field of endeavor.
— Rudolph Arnheim
Visual Thinking

Mathematics

Mathematical fractions correlate well with the study of music. Some students who have problems with fractions might comprehend fractions if the music teacher made a concurrent presentation on relative note values. Some students might be more motivated in math if they understood that to perform music they had to count and understand rhythm. A presentation on harmonics would bring a fuller understanding of mathematical ratios. This could be developed further using vibrating strings of various lengths in conjunction with an oscilloscope.

Social Studies

The opportunities for collaboration with social studies are endless. Ethnic music, folk music, religious music, and military music are an integral part of social and political history. Various musical compositions and composers are easily related to specific historical events. Questions like the following lead to an understanding of music's role in culture: "How does Beethoven's music relate to the French Revolution?" "Are there relationships between Irish folk tunes and dances and the customs of the Irish?" "What role did music play in the Civil War, in World Wars I and II?" "Do people become more responsive to people from cultures different from their own when they listen to the music of other cultures?" "Does listening to military music instill feelings of patriotism?" "What was the role of music in the lives of people during the Great Depression of 1929?"

Physical Education

Rhythm, exercise, and dance form a natural partnership with music. Consultation between the music teacher and physical education teacher or teacher of dance—if the school has one—can result in mutually complementary activities in music and movement experiences.

Health

Does music affect the physical nature of human beings? Why do many offices and factories play background music and what psychological effect does this have on individuals? What are the soothing and healing effects of music? How is music used in psychotherapy or by music therapists? The music teacher could organize interesting units for students in health classes relating music and health both psychologically and physiologically.

The processes of the arts are natural vehicles for constructing conceptual foundations for verbal and mathematical reasoning in all subject areas.
— Don Brigham
A Basic Component of General Education: The Arts

Art

The fine arts provide important opportunities, whether through the manipulation of sound or through a brush stroked on a canvas, to imitate and redefine nature. Music and art provide an important vehicle for examining people and society. They also provide opportunities for deep personal fulfillment and expression through experiences in perceptual awareness, creativity, and aesthetic knowledge and valuing. A correlated unit of music and art might be a period study of great painters, their social conditions, and the music performed at that time. Another unit might be built on the idea of mixing colors in abstract forms in a painting with similar "color" mixing of electronic sounds on tape. Many other complementary activities may take place between art and music depending on the interaction of the fine arts staff.

Language Arts

Language arts and music can be correlated through many activities in both the elementary and secondary levels. Customs of various cultures are reflected through songs which provide interesting social commentary. In other situations, a documentary film about life in the city could be developed which would incorporate music as part of an accompanying soundtrack. In advanced classes such as creative writing, certain styles of music might be used to provoke certain images as a stimulus for writing.

Summary

The above ideas suggest that there are many natural ways to integrate and correlate music with other subject areas. Music does not stand alone. It does not exist only in the "music area." It cannot be isolated

from the total experience of living. Since music is a natural part of the total life experience of humans, correlation and interaction should be realistic and natural—never forced or artificial. Such a forced relationship leads to failure.

Computer Applications

Computer technology has had tremendous impact upon our society and therefore upon education. As expertise and experience of teachers and students increase, the use of this technology will continue to grow and expand as it becomes even more integrated into the everyday educational process. The application of computers in music education covers virtually all aspects of the music curriculum and uses various instructional modes and styles.

The use of computers in music education enhances the teacher's ability to individualize instruction and to motivate students. It is a flexible medium, capable of using diverse instructional styles across the musical content of the curriculum. This educational technology can be used with all students, regardless of their grade level, experience, or background. It can provide remedial instruction in a positive and motivating learning situation as well as accommodate the gifted music student.

. . . computers can provide experiences that are either impractical or impossible in any other area of the music curriculum.

The cognitive aspects of music, such as the understanding of musical notation and the elements of music theory, can be effectively presented and reinforced through the drill and practice and instructional gaming modes of Computer-Assisted Instruction (CAI). These same modes can also be used in the area of aural and visual discrimination (ear training and error detection). In these situations, learning is student-based and student-paced since sequence and content are decided upon by the student user. Various learning styles can also be accommodated since material can be presented in the form of tutorials in which the computer is the basis of the instruction (Computer-Based Instruction—CBI).

The greatest potential of the computer is its ability to allow a student to experience music through creating music. The area of musical composition and performance can be developed in students (and teachers) through discovery and simulation experiences. The computer can be used to record, edit, and perform pieces by providing an environment in which the student's only concern is one of composition and improvisation, rather than one of technical performance ability. This environment provides freedom and flexibility, since composing an original work is not limited to what the student can or cannot play on a keyboard instrument. This uniqueness is further highlighted by the possibilities of total student control over the timbre and envelope of sound. Thus, since the most basic elements of music are kept in the hands of the student, learning experiences are provided that are either impractical or impossible in any other area of the music curriculum.

Real-time performance is also realized through the use of piano-like keyboards which connect directly with the computer. This technology allows full-functioning synthesizers to be directly linked with computers through the use of Musical Instrument Digital Interface (MIDI). Student performances can then be instantly recorded and remembered by the computer, saved for immediate or later editing, and played. Learning by experimentation and discovery occurs as the student is allowed to experience the process of making and creating music. Composition is made accessible to all students regardless of their background or expertise.

The importance of creating music as a means of synthesizing musical concepts and music learning is a major tenet of this curriculum guide. Current technology makes it possible for active improvisation and composition to be a part of every student's musical experience and education.

The use of computers in the music education program needs to be well conceived and implemented to achieve the greatest effectiveness and efficiency. The total curriculum and goals of the music program and the teaching and learning styles of the music staff need to be scrutinized to discover the best places to use computers or any kind of instructional media. Computer use in music education should be thoughtfully conceived, creatively employed, and carefully adapted to the particular styles of both teacher and learner.

Professional Growth

Music educators are encouraged to participate actively in professional associations. The Wisconsin Music Educators Conference and the Music Educators National Conference are prime examples of important groups for professional development.

The measurement of professional growth is subjective in nature. Professional growth cannot be determined by the number of organizations joined, number of meetings attended, and so forth. Different music teachers will exhibit professional growth in a wide variety of ways. Indications of professional growth include:

- the music teacher's willingness to pursue and share knowledge, ideas, and meaningful values with colleagues and students;
- the music teacher's willingness to keep abreast of changes both in the academic field of music and in the field of music education.

Music for the Exceptional Child

All music educators are involved to some degree with students who have special needs. Understanding those needs is vital to successful music teaching and learning in the classroom.

Although exceptional students represent many different areas of diagnosis and individual needs, many of the general needs of the mentally retarded, learning disabled, emotionally disturbed, physically handicapped, and sensory impaired populations are similar. They all experience delays in sensorimotor development. They all need multisensory experiences. They all need to experience success in their lives. They all need some degree of modification to participate in music activities. In addition, many of the needs of exceptional students coincide with the developmental needs of all students.

Musical development and human development complement each other. Music is important for the healthy growth of individuals, and it is of special importance to those individuals with exceptional educational needs (EEN). Table 4 illustrates the important cross-relationships which exist between music and human development and the most common needs of the EEN student.

Music is important for the healthy growth of individuals, and it is of special importance to those individuals with exceptional educational needs.

To use the table, determine whether the major response of a given music activity or experience is singing, playing, moving, or listening. Keep in mind that most music activities and experiences fall into more than one category, but that one type of response will predominate. Then compare the response category with each area of human development to determine the effectiveness of the music experience for a given student, especially an exceptional student. The table helps show the benefits of music involvement for the exceptional student.

What can the music educator do to involve students with exceptional needs? In what ways can the music educator be certain that these needs are being met? Are the needs being met through a meaningful music curriculum? The following suggestions will help music educators teach EEN students effectively.

Without music, life would be a mistake.
— Friedrich Nietzsche

Determine the student's developmental and educational needs. Then provide appropriate activities in which the student is able to participate in the process of responding to music. Exceptional students respond to music by singing, playing, moving, and listening, in the same manner as regular education students. However, they need these activities in larger doses over longer periods of time.

Observe which skills are problems for the exceptional student. Present activities in a multisensory, sequential way, and focus on how the music activity is benefiting the student rather than how the student is not fitting into the group. For example, it is more important for the exceptional student to clap hands with a group that is doing a "hand-jive" than not to participate at all.

Allow the music to do its work with the exceptional students. Use the properties of music, including its physical structure, effect on human physiology, orientation to time order, and value as an expressive outlet, to provide control and order so that learning takes place.

Table 4

Categories of Responses to Music Experiences

Activities				
Responses	Sing	Play	Move	Listen
Sensory	Provide tactile stimulation to vocal mechanisms Hear one's own voice	Develop eye-hand coordination Provide tactile stimulation to the hands Develop auditory skills, (i.e., discrimination, awareness, etc.)	Provide tactile stimulation to feet, legs, arms, etc. Provide kinesthetic feedback (sense of movement) Develop equilibrium	Develop auditory skills, (e.g., sound or no sound, focusing, figure-ground, etc.) Increase localization, discrimination
Gross Motor	Increase vital capacity (e.g., lung capacity, heart rate, etc.) Develop and use correct posture	Use large muscle groups such as arms and legs Stabilize body position to play instruments	Increase motor planning skills, such as how to move around objects, how to get from one place to another Develop motor milestones, (e.g., balance, ambulation)	Localize source of sound with head and body Stabilize body position to attend to sounds
Fine Motor	Develop lip and tongue movement Use speech sounds, practice articulation	Develop use of hands and fingers Develop grasp and release skills Develop eye-hand coordination	Develop one-handed skills Develop two-handed skills Develop use of fingers separately and in grasping	
Cognitive	Develop memory and recall Develop verbal language Develop skills in labeling, sequencing	Follow directions Increase imitation of appropriate model Develop sequencing and memory skills Develop and use auditory skills	Follow directions Develop motor planning, orientation to space and objects Develop sense of direction	Develop figure-ground discrimination Increase interpretive skills Develop concept formation, abstract thought
Communication	Develop expressive language Exercise speech mechanisms Provide verbal and nonverbal outlets of expression	Improve nonverbal communication Practice using receptive and expressive skills	Increase appropriate self-expression Demonstrate changes in direction, tempo, style, volume	Follow directions Derive personal interpretation of music Develop leisure skills
Social	Develop leisure skills Provide acceptable means of expression Develop impulse control Develop peer interaction and cooperation	Develop impulse control Improve self-esteem Develop group skills (e.g., taking turns, maintaining individual response in group) Provide acceptable means of expression.	Develop peer interaction Increase group skills Provide for acceptable means of expression	Reinforce appropriate behaviors Develop ability to follow directions Develop impulse control

Consider the importance of human behavior and development from birth to five years. Rely on your knowledge of human development since at this stage development occurs very quickly, establishing a foundation for later learning. The older exceptional student often has skills or demonstrates behaviors that are based on incomplete or splintered early development.

Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare.
— Herbert Spencer

Set realistic expectations for the exceptional student's performance of tasks in relation to those of the class or ensemble. If necessary, modify equipment or materials, alter the placement of the student in the room (close to the teacher or a friend), and give the student more time to acquire skills, breaking the music activities down into subtasks for participation at some level.

The music educator should continue to involve exceptional students in music activities, always including them in the process of making music. They need to be encouraged to participate in order to help meet their fundamental need to contribute to normal human endeavors. Music educators should continue to relate music education to classroom education, showing the relevance of the skills the exceptional student is developing in music to the goals of that student's classroom teacher. Involvement in the planning of a student's Individual Educational Program (IEP) can facilitate this process.

If music educators have questions or concerns about working with EEN students, providing for their individual exceptional needs, or involving them in meaningful music experiences, they can contact one or more of the following resources.

Student's classroom teacher. Talk to the student's classroom teacher to determine how to reinforce the classroom program, to find out diagnoses and other pertinent information, and to develop an Individualized Educational Program (IEP) if needed to accommodate the exceptional student.

Support staff. Talk to professional support staff who also work with the student (school psychologist, diagnostic teacher, occupational therapist, etc.) to determine how best to meet the needs of the student.

District special education staff. Contact the special education or exceptional education department in the district about problems or concerns that are not related to any specific exceptional student. Communicate how the exceptional student is being involved in music activities and how the student's needs are being met.

Other music professionals. Contact music therapists, other music teachers and teachers in related areas who work with exceptional students. Even if specific people contacted cannot help, they are aware of a network of professionals in the field who can be of assistance.

Parents. Contact the exceptional student's parents with questions, ask for suggestions, and communicate information about how students are being involved in music experiences.

Learning Styles in Music

Educators have always been interested in providing the best possible education for all students. Many instructional approaches have been examined with the assumption that a better method will result in more efficient learning. A recent approach is to look at the individual student's style of learning rather than rely on a single teaching methodology.

The focus of many recent studies has been on how students learn and how teachers can effectively plan to meet students' needs based on an analysis of learning style. Learning style is simply how students learn. Keefe summarized learning style as "characteristic cognitive, affective, and psychological behaviors" which indicate the way in which learners "...perceive, interact with, and respond to the learning environment." Educators and researchers have attempted to identify elements which affect learning preferences such as environmental factors (light, sound, temperature, room design); sociological factors (learning with peers, in teams, with adults); physical factors (visual, auditory, and kinesthetic perception, the effects of intake of food, need for mobility); psychological factors (global or analytical, cerebral dominance); and emotional factors (maturity, persistence, responsibility, need for structure).

A teacher whose style of learning is primarily visual, sequential, and reflective may have trouble understanding a kinesthetic, random-thinking student

Current thinking about learning suggests that teachers do not teach the way they were taught. Rather, they teach the way they themselves prefer to learn. For this reason a teacher whose style of learning is primarily visual, sequential, and reflective may have trouble understanding a kinesthetic, random–thinking, impulsive student. The teacher will need to adapt his or her teaching so that it aligns with this student's learning style (e.g., help the student grasp a concept through some sort of activity involving bodily movement).

Although children are more alike than different in their learning patterns, the average classroom contains learners who exhibit different cognitive, affective, and psychological learning strengths. The diagnosis of learning styles is an important requisite in the task of matching instructional approaches with students' learning characteristics. Assistance is available within school districts or from Cooperative Education Service Agencies (CESAs) to help teachers in diagnosing specific learning styles. The following references contain further information about learning styles

References

Barbe, Walter, R. Swassing, and Michael Milone. *Teaching Through Modality Strengths*. Columbus, OH: Zaner Bloser Co., 1979.

Division of Elementary Education. *The Child and Music*. Richmond, VA: State Department of Education, 1975.

Dunn, Kenneth and Rita Dunn. *Teaching Students Through Their Individual Learning Styles*. Reston, VA: Reston Publishing Co., 1978.

Hyman, Ronald and Barbara Rosoff. "Matching Teaching and Learning Styles." *Theory into Practice*. Columbus, OH: Ohio State University, no. 1 (Winter 1984).

Keefe, John. "Learning Styles: An Overview." In *Student Learning Styles: Diagnosing and Prescribing Programs*. Reston, VA: National Association of Secondary School Principals, 1979.

MacKinnon, D. *In Search of Human Effectiveness: Identifying and Developing Creativity*. Buffalo, NY: Creative Education Foundation, 1978.

Appendixes

A. Standards for Approved Music Teacher Preparation Programs
B. Program Standards Self-Evaluation Checklist
C. Sample Activity Worksheets
D. Minimum Allocated Instructional Time

Appendix A

Standards for Approved Music Teacher Preparation Programs

The following standards adopted by the Wisconsin Department of Public Instruction list those competencies necessary for teachers of music in the specific subject areas of general, choral, and instrumental music. The competencies are required by the Department of Public Instruction for teacher education program approval at colleges and universities in Wisconsin. School districts may want to apply some or all of the competencies in each teaching area when assessing teacher effectiveness. Each competency is assumed to be mastered by a beginning teacher.

Choral Music

Standard I. The program shall provide for the development of performance skills, including the following.

- The skill necessary to perform music from all styles represented in the repertory of solo vocal music
- The technical skills needed to meet the requirements of artistic self-expression through vocal music
- The ability to perform vocal music at sight
- The ability to perform vocal music with appropriate musical sensitivity and technical proficiency in a solo setting, small ensembles, and large ensembles
- The ability to perform on the keyboard sufficiently well to employ the instrument as a teaching tool
- The ability to use the singing voice effectively

Standard II. The program shall provide for the development of conducting skills, including the following.

- The ability to use appropriate conducting techniques for the musical forms and styles performed by student choral ensembles
- The ability to analyze performance, and through effective rehearsal techniques, assist performers in achieving an accurate and artistic interpretation of choral music
- The ability to read and interpret musical scores and to use terminology appropriate for teaching perception of the aesthetic qualities of music
- An understanding of the relationship between the conductor, composer, performer, and audience

Standard III. The program shall provide for the development of the abilities necessary to analyze music, including the following.

- An understanding of the common elements of music and their relationships
- The ability to provide an aural and visual analysis of musical scores in order to place them in historical and stylistic perspective
- An understanding of compositional devices and their effect in performance
- An understanding of the development of specific musical forms, styles, notations, and instruments
- The ability to relate historical, social, and artistic developments to music of various periods

- An understanding of the relationship of music to other art forms

Standard IV. The program shall provide for the development of the abilities necessary to organize musical sounds, including the following.
- The ability to arrange and adapt music from a variety of sources to meet the needs and ability levels of school music ensembles
- An understanding of the elements of music through original composition and improvisation in a variety of styles

Standard V. The program shall provide for the development of the abilities necessary to plan and implement music instruction, including the following.
- The ability to state a consistent philosophy of music education
- The ability to describe the basic objectives of instrumental, vocal, and general music in the school program and the relationships between them
- An understanding of the psychological and physiological characteristics of students
- The ability to formulate instructional objectives appropriate to various teaching and learning environments and student achievement levels
- The ability to plan units of instruction appropriate to the students and consistent with a stated philosophy and objectives
- The ability to create a class/rehearsal environment which facilitates learning
- A knowledge of the resources available to help in assessing musical aptitude and achievement as well as an understanding of the proper use of such resources
- The ability to use flexible instructional strategies to allow for individual differences and special needs of students
- Familiarity with a varied repertoire of music which is appropriate for use with student ensembles and groups
- Familiarity with a variety of instructional materials and equipment and their proper selection, care, and use in the classroom
- The ability to use evaluative processes to improve teaching/learning
- An understanding of the organizational and administrative aspects of the school music program
- The ability to relate music education to other aspects of students' lives

Standard VI. The program shall provide for the development of the following abilities in choral music.
- An understanding of the physical growth and educational development of the human voice
- Ability to transpose and improvise accompaniments on a suitable instrument
- An understanding of the basic techniques of good vocal tone production and the ability to demonstrate them in singing
- An understanding and application of proper diction in choral performance

General Music

Standard I. The program shall provide for the development of performance skills, including the following.
- The skill necessary to perform music from all styles represented in the repertory of his/her major instrument or voice
- The technical skills needed to meet the requirements of artistic self-expression

- The ability to perform music at sight
- The ability to perform with musical sensitivity and technical proficiency in a solo setting, small ensembles, and large ensembles
- The ability to perform on the keyboard sufficiently well to employ the instrument as a teaching tool
- The ability to use the singing voice effectively

Standard II. The program shall provide for the development of conducting skills, including the following.
- The ability to use appropriate conducting techniques for the musical forms and styles performed by student ensembles
- The ability to analyze performance, and, through effective rehearsal techniques, assist performers in achieving an accurate and artistic interpretation of the music
- The ability to read and interpret musical scores and to use terminology appropriate for teaching perception of the aesthetic qualities of music
- An understanding of the relationship between the conductor, composer, performer, and audience

Standard III. The program shall provide for the development of the abilities necessary to analyze music, including the following.
- An understanding of the common elements of music and their relationships
- The ability to provide an aural and visual analysis of musical scores in order to place them in historical and stylistic perspective
- An understanding of compositional devices and their effect in performance
- An understanding of the development of specific musical forms, styles, notations, and instruments
- The ability to relate historical, social, and artistic developments to music of various periods
- An understanding of the relationship of music to other art forms

Standard IV. The program shall provide for the development of the abilities necessary to organize musical sounds, including the following.
- The ability to arrange and adapt music from a variety of sources to meet the needs and ability levels of school music ensembles
- An understanding of the elements of music gained through original composition and improvisation in a variety of styles

Standard V. The program shall provide for the development of the abilities necessary to plan and implement music instruction, including the following.
- The ability to state a consistent philosophy of music education
- The ability to describe the basic objectives of instrumental, vocal, and general music in the school program and the relationships between them
- An understanding of the psychological and physiological characteristics of students
- The ability to formulate instructional objectives appropriate to various teaching/learning environments and student achievement levels
- The ability to plan units of instruction appropriate to the students and consistent with a stated philosophy and objectives
- The ability to create a class/rehearsal environment which facilitates learning

- A knowledge of the resources available to help in assessing musical aptitude and achievement as well as an understanding of the proper use of such resources
- The ability to use flexible instructional strategies to allow for individual differences and special needs of students
- Familiarity with a varied repertoire of music which is appropriate for use with student ensembles and groups
- Familiarity with a variety of instructional materials and equipment and their proper selection, care, and use in the classroom
- The ability to use evaluative processes to improve teaching/learning
- An understanding of the organizational and administrative aspects of the school music program
- The ability to relate music education to other aspects of students' lives

Standard VI. The program shall provide for the development of the following abilities in general music.

- The ability to explain the basic acoustical processes used to produce tones in traditional instruments
- The ability to identify and explain compositional devices and performance practices in popular music idioms, art, and folk music of non-Western cultures, and music of ethnic groups within the United States
- A functional understanding of current electronic devices for sound generation and modification
- An understanding of the principles of form, design, and style in related art forms
- An understanding of the relationship between art experiences and aesthetic response
- The ability to transpose and improvise accompaniments on a suitable instrument
- The ability to perform on various folk instruments, rhythmic percussion, and melodic percussion instruments sufficiently well to employ these instruments as teaching tools
- The ability to discuss basic techniques of good vocal tone production and to demonstrate them in singing
- An understanding of the physical growth and educational development of the human voice
- The understanding necessary to plan instruction with other school staff for classroom general music and interdisciplinary experiences
- The ability to perform on fretted instruments sufficiently well to employ these instruments as teaching resources

Instrumental Music

Standard I. The program shall provide for the development of performance skills, including the following.

- The skill necessary to perform music from all styles represented in the repertory of his/her major instrument
- The technical skills needed to meet the requirements of artistic self-expression in instrumental music
- The ability to perform instrumental music at sight
- The ability to perform instrumental music with appropriate musical sensitivity and technical proficiency in a solo setting, small ensembles, and large ensembles
- The ability to perform on the keyboard sufficiently well to employ the instrument as a teaching tool

- The ability to use the singing voice effectively

Standard II. The program shall provide for the development of conducting skills including the following.
- The ability to use appropriate conducting techniques for the musical forms and styles performed by student instrumental ensembles
- The ability to analyze performance and, through effective rehearsal techniques, assist performers in achieving an accurate and artistic interpretation of instrumental music
- The ability to read and interpret musical scores and to use terminology appropriate for teaching perception of the aesthetic qualities of music
- An understanding of the relationship between the conductor, composer, performer, and audience

Standard III. The program shall provide for the development of the abilities necessary to analyze music including the following.
- An understanding of the common elements of music and their relationships
- The ability to provide an aural and visual analysis of musical scores in order to place them in historical and stylistic perspective
- An understanding of compositional devices and their effect on performance
- An understanding of the development of specific musical forms, styles, notations, and instruments
- The ability to relate historical, social, and artistic developments to music of various periods
- An understanding of the relationship of music to other art forms

Standard IV. The program shall provide for the development of the abilities necessary to organize musical sounds including the following.
- The ability to arrange and adapt music from a variety of sources to meet the needs and ability levels of school music ensembles
- An understanding of the elements of music gained through original composition and improvisation in a variety of styles

Standard V. The program shall provide for the development of the abilities necessary to plan and to implement music instruction including the following.
- The ability to state a consistent philosophy of music education
- The ability to describe the basic objectives of instrumental, vocal, and general music in the school program and the relationships between them
- An understanding of the psychological and physiological characteristics of students
- The ability to formulate instructional objectives appropriate to various teaching/learning environments and student achievement levels
- The ability to plan units of instruction appropriate to the students and consistent with a stated philosophy and objectives
- The ability to create a class/rehearsal environment which facilitates learning
- A knowledge of the resources available to help in assessing musical aptitude and achievement as well as an understanding of the proper use of such resources
- The ability to use flexible instructional strategies to allow for individual differences and special needs of students
- Familiarity with a varied repertoire of music which is appropriate for use with student ensembles and groups

- Familiarity with a variety of instructional materials and equipment and their proper selection, care, and use in the classroom
- The ability to use evaluative processes to improve teaching/learning
- An understanding of the organizational and administrative aspects of the school music program
- The ability to relate music education to other aspects of students' lives

Standard VI. The program shall provide for the development of the following abilities for instrumental music education majors.

- A technical knowledge of and ability to perform on a variety of woodwind, brass, string, and percussion instruments sufficiently well to teach elementary and secondary school students effectively
- A knowledge of the care and maintenance of band and orchestral instruments
- An understanding of the basic acoustical processes used to produce sound in traditional instruments

Program Standards Self-Evaluation Checklist

Name of School Building _____ District _____

Directions: Respond to each item according to the following:

Exemplary
- 5 This item is exemplary when compared to existing standards and standards in other school districts.
- 4 This item has been achieved to a substantial extent when compared to existing standards and standards in other school districts.

Adequate
- 3 This item meets minimum standards when compared to other school districts.
- 2 This item is in question and does not meet existing standards and standards in other school districts.

Lacking
- 1 This item is not present.

Sample

	Exemplary		Adequate		Lacking
	5	4	3	2	1
A music department chairperson or coordinator is designated for coordination of the music program.	✓				

Program Leadership and Coordination

	Exemplary		Adequate		Lacking
	5	4	3	2	1
A music department chairperson or coordinator is designated for coordination of the music program.					
Music staff members are encouraged to participate in continuing education and professional activities.					
There is written administrative or board policy to govern:					
a. field trips					
b. activity funds and fund raising					
c. the use of school-owned instruments and equipment					
d. public performances by school performing groups					
e. relationships with music stores and other vendors					
f. parent groups					
There is a long range plan for continuation and development of the music program.					
Various segments of the community are involved in setting broad goals or direction for the music program.					
There is continuous communication and coordination among the music staff.					
There is a plan for assessing student achievement in music.					
There is a comprehensive plan for evaluating the music program.					

Curriculum

	Exemplary		Adequate		Lacking
	5	4	3	2	1
Opportunities to study music are provided for all pupils as part of the regular school curriculum and during the school day.					
Each pupil in each year, grades K-6, studies music with a music specialist.					
In grades 7-12, students have an opportunity to select music electives from each of the following areas of study: general music, choral music, and instrumental music.					
Appropriate opportunities in music are provided for musically gifted students at all grade levels.					
Programs in music are provided for the special education student according to state statutes and student needs.					
Schedules accommodate music classes and ensembles during the school day.					
The scheduling process accommodates those students with conflicts who wish to participate in music performing groups.					
Opportunities for adults to study music are provided.					
There is a written curriculum guide which includes all aspects of the district music program K-12.					
The music curriculum is consistent with the school district's statement of philosophy and goals.					
All music staff have been involved in the development or revision of a written music curriculum guide.					
The music curriculum provides for student experiences in performing music.					
The music curriculum provides for student experiences in describing music.					
The music curriculum provides for student experiences in creating music.					
The written district curriculum guide has been developed or reviewed during the past five years.					
There are collaborative efforts between the music classes and other classes in the school.					
The music literature used in classes represents a variety of styles and cultures.					

Staffing and Scheduling

Elementary Program	Exemplary		Adequate		Lacking
	5	4	3	2	1
Opportunities to study music are provided for all pupils as part of the regular school curriculum.					
In kindergarten, instruction is provided by a music specialist at least once weekly, supplemented by music experiences led by the kindergarten teacher.					
In grades 1-6, instruction is provided by a music specialist three times weekly for a minimum of 25 minutes per meeting.					
Class size for general music instruction is commensurate with average size for all classroom instruction, K-6.					
The elementary (K-6) music specialist is scheduled for no more than ten 30-minute classes per day, working with a maximum of 425 students per week. (See Appendix D: Minimum Allocated Instructional Time.)					
Middle/Junior High School Program					
Students in the middle or junior high school have opportunities to elect courses in the area of general music, choral music, and instrumental music each year.					
Music electives meet a minimum of 2.5 periods or 120 minutes per week.					
Class size in general music is commensurate with average class size for all classroom instruction in the middle/junior high school.					
The teaching load and student contact time for a music teacher does not exceed the load for teachers in other academic areas.					
Students enrolled in instrumental or choral music have opportunity for both large group and small group instruction during the school day.					
Teachers in instrumental music and choral music are assigned to no more than 175 students per week with each student scheduled for large group rehearsals as well as a small group lesson or sectional.					

Staffing and Scheduling (continued)

High School Program	Exemplary		Adequate		Lacking
	5	4	3	2	1
Students in high school have the opportunity to elect courses in the areas of general music, choral music, and instrumental music each year.					
Music electives meet for a full period daily and receive credit on the same basis as other academic courses.					
Students enrolled in instrumental or choral music have opportunity for both large group and small group instruction weekly.					
Teachers in instrumental or choral music are assigned to no more than 150 students per week with each student scheduled for large group rehearsals as well as a small group lesson or sectional.					
Choral Music					
Choral experiences (distinct from classroom general music) are provided to students in grades 5 – 12.					
The elementary choral ensemble meets during the school year at least once weekly for 45 minutes.					
Students enrolled in instrumental or choral music have opportunity for both large group and small group instruction weekly.					
Beginning in grade 7, students have opportunity for small group instruction in addition to large group choral rehearsals.					
The secondary school choral program (grades 7-12) includes opportunity to participate in small choral ensembles.					
Instrumental Music					
Opportunity for band instrument instruction begins in grade 5 or 6 and continues through grade 12.					
Opportunity for string instrument instruction begins in grade 4 or sooner and continues through grade 12.					
Opportunity for specialized instruction on recorder, keyboard, folk instruments, or percussion instruments is available in grades 6-12.					
The elementary band or string ensemble meets during the school year at least once weekly for 45 minutes.					
Students enrolled in band or string instruction receive at least 30 minutes of small group instruction in addition to large group rehearsals.					
There is correlation of instruction between general, choral, and instrumental music.					
The secondary school instrumental program (grades 7-12) includes opportunity to participate in small ensembles.					

Comprehensive Arts Education	Exemplary		Adequate		Lacking
	5	4	3	2	1
Music is part of an overall plan for comprehensive arts education opportunities available to students.					
Music teachers plan cooperatively with other fine arts staff.					
Fine arts resources in the community are identified and incorporated into the school program.					
Music instruction is correlated with other student school experiences.					
Professional artists are incorporated into the school music program at all levels.					
There are cocurricular and extracurricular activities available to students in the fine arts.					

Music Facilities/General Characteristics

Teaching Stations	Exemplary		Adequate		Lacking
	5	4	3	2	1
There is a teaching station for each full-time music staff member.					
There is an adequate facility in the school for public performance by music groups.					
Location					
Sounds from music areas do not interfere with other instructional or administrative areas.					
Sounds from adjacent areas do not interfere with music instruction.					
Sound levels within music areas do not exceed OSHA Regulations #1910.95 regarding exposure levels (90-115 DBA slow response or 140 DB impact noise peak sound pressure level).					
Access to the facility is planned for good movement of traffic and equipment.					
Special Features					
Double doors have removable center joint to allow movement of pianos, risers, and heavy equipment.					
Electrical outlets are provided for individual stations in all teaching areas.					
Circuitry is provided for recording and playback equipment.					
Built-in security spaces for speakers are provided.					
Acoustic treatment is provided for all areas.					
Illumination provides nonglare diffusion for music reading (40–50 foot candles, 430–530 lux).					
Individual stations are individually lighted.					
Ventilation meets requirements for large classes, increased respiration in playing and singing, or physical movement. At least 5 cubic feet of air per minute per pupil is provided.					
Ventilation and lighting are "silent" in music areas.					
Temperature is constant 65–70° (18-22 celsius) with 40–50% controlled humidity (air conditioning is recommended for instrument storage).					

Special Features (continued)	Exemplary		Adequate		Lacking
	5	4	3	2	1
At least 32 square feet of chalkboards are mounted, partially staff-lined, and placed for efficiency and acoustic considerations.					
At least 32 square feet of bulletin boards are placed in all rehearsal areas.					
At least 64 square feet of bulletin boards are placed in all general music classroom areas.					
Shelving and cabinets are provided for music supplies and equipment.					
Access to uniform, instrumental, and general storage areas is adequate for peak periods of traffic density.					
Pianos are provided for rehearsal and teaching areas.					
Quality recording and sound reproduction equipment is furnished for teaching stations.					

Music Facilities/Elementary School Stations

General Features	Exemplary		Adequate		Lacking
	5	4	3	2	1
Music room is provided for elementary general music classes					
A minimum of 30 square feet per student is provided to accommodate the largest group served.					
The room is carpeted or half carpeted.					
The room is without risers, providing open space for body movement.					
A minimum of 250 square feet of storage is provided, including book storage shelves, equipment cabinets, and classroom instrumental storage.					
Multiple electrical outlets are provided.					
A teaching station is provided for specialized instrumental music instruction at the elementary level.					
A music facility is provided for chorus, band, and orchestra rehearsals at the elementary level.					
Instrumental storage is provided for specialty instrumental programs.					

Music Facilities
Middle/Junior and Senior High School Stations

General Features	Exemplary		Adequate		Lacking
	5	4	3	2	1
A music teaching station is provided for classroom music at middle/junior and senior high school levels.					
A minimum of 30 square feet per student is provided to accommodate the largest group served.					
The room is without risers.					
A minimum of 250 square feet of storage is provided, including book storage shelves, equipment cabinets, and instrumental storage.					
Multiple electrical outlets are provided.					
Special Music Rehearsal Facility–Instrumental					
There are adequate teaching stations for specialized instrumental music instruction at the middle/ junior high school levels capable of serving the needs of the largest school instrumental performing groups.					
A minimum of 25 square feet per student is provided to accommodate the largest group served.					
A minimum of 400 cubic feet of space per performer is provided by 14-18 foot ceilings to accommodate the sound and ventilation needs of the largest group served.					
Risers are available for special purpose rooms.					
Specialized storage is built into special purpose rooms for instruments, music library, music folders.					
Chairs have straight backs and seats which facilitate correct posture during performance.					
Music stands with friction adjustment are provided.					
A sink and water supply are available.					

Special Music Rehearsal Facility–Choral	Exemplary		Adequate		Lacking
	5	4	3	2	1
There are adequate teaching stations for specialized choral music instruction at the middle/junior high school levels capable of serving the needs of the largest school choral performing groups.					
A minimum of 18 square feet per student is provided to accommodate the largest group served.					
A minimum of 125 cubic feet of space per performer is provided by 14–18 foot ceilings to accommodate the sound and ventilation needs of the largest group served.					
Risers are built in for special purpose rooms.					
Choral risers are at least 40 inches in width with 6-10 inch elevations.					
Storage is built into special purpose rooms for choral music octavos, music folders, and a music library.					
Chairs with straight seats and backs are provided for choral performance.					

Music Facilities/Special Concerns

Instrumental Storage (elementary, secondary)	Exemplary		Adequate		Lacking
	5	4	3	2	1
Storage is adequate for all instruments.					
Storage is placed for good traffic, avoiding dead ends.					
Storage is safe and secure.					
Uniform and Robe Storage (secondary)					
Storage is adequate for all uniforms, robes, and accessories.					
Unbreakable, full length mirrors are provided.					
Storage is ventilated.					
Office or Studio (elementary, secondary)					
Office space with desk and filing cabinet is provided for each teacher.					
Office is adjacent to teaching areas.					
Office is enclosed for student conferences and lessons.					
Student areas are in view of the office area.					

Music Facilities/Special Concerns (continued)

Electronic Instruction (elementary, secondary)	**Exemplary**		**Adequate**		**Lacking**
	5	**4**	**3**	**2**	**1**
Facilities include space for electronic music, class piano, computer assisted instruction, or other special classes.					
Practice Rooms (secondary)					
Secondary program facilities include a minimum of four practice rooms.					
Minimum size for practice rooms is 55-65 square feet.					
At least one small ensemble room of 80 square feet is provided.					
Music Library (secondary)					
Space, furniture, and equipment are provided for sheet music and score libraries.					
Filing cabinets, box, and/or shelf storage are provided.					
Table, card files, paper cutter, and music–sorting facilities are provided.					
Space is adequate for at least six legal cabinets, two double door cabinets, and 12 linear feet of working table area.					
Individualized Stations					
Stations for individualized instruction are provided throughout instructional areas.					
Electrical outlets and/or carrels are provided in available spaces.					

Music Facilities/Materials

General	**Exemplary**		**Adequate**		**Lacking**
	5	**4**	**3**	**2**	**1**
There are budget provisions for consumable and nonconsumable music supplies.					
An annual budget is provided for repair and maintenance of instruments and equipment equal to at least 4 percent of the current replacement value of the total instrument and equipment inventory.					
An annual replacement budget for equipment equal to 7 percent of the basic inventory is provided.					

Book, Music, and Media Materials	Exemplary		Adequate		Lacking
	5	4	3	2	1
Music book, media, and reference collections in the school library/media center are adequate to meet the needs of the curriculum.					
A variety of music learning resources including books, recordings, scores, films, filmstrips, transparencies, self-instructional materials, charts, etc., are available for each grade level.					
Music learning library resources constitute at least 5 percent of the holdings of each school library/media center.					
Textbook and Music Materials					
Textbooks and music materials are adequate to meet the needs of the music curriculum.					
Microcomputer software for music study is provided.					
Supplemental recordings, filmstrips, and other materials for the textbooks are supplied for grade levels K–8.					
A beginning or intermediate instruction book is provided for each student enrolled in instrumental classes.					
A library of ensemble music is provided.					
The ensemble music library contains at least three titles for each instrumental student.					
The text and sheet music collection increases by at least 5 percent annually.					

Music Facilities/Equipment

General	Exemplary		Adequate		Lacking
	5	4	3	2	1
Quality sound recording and playback equipment is available to each music classroom and rehearsal area.					
Each music room is equipped with a good piano.					
Provision is made for piano tuning at least twice yearly.					
Straight chairs are provided for music classes and performing groups.					

Music Facilities/Equipment (continued)

Equipment for Elementary General Music Rooms	**Exemplary**		**Adequate**		**Lacking**
	5	**4**	**3**	**2**	**1**
At least two autoharps (15–bar minimum) are provided.					
Percussion instruments of excellent quality are provided: assorted drums (bongo, congo, hand drums), cymbals, sticks, finger cymbals, triangles, tambourines, wood blocks, maracas, clavés, bells, sand blocks, and ethnic instruments.					
Orff instruments are provided in various sizes and timbres: bass, tenor, alto, and soprano xylophones, metallophones, glockenspiels, tuned drums, and hand drums.					
Recorders are provided: soprano for class use; alto, tenor, and bass for special groups.					
An acoustic guitar is provided.					
Basic tape splicing and processing equipment is provided.					
Electronic music equipment is provided.					
Microcomputers are provided.					
Equipment for Secondary General Music Rooms					
Guitars for group instruction are provided.					
Electronic music equipment is provided.					
A class piano laboratory is provided.					
Microcomputers are provided.					

Music Facilities/Materials

Equipment for Instrumental Music Programs	Exemplary		Adequate		Lacking
	5	4	3	2	1
Heavy duty, adjustable music stands are provided.					
Basic brass instruments are provided: tuba, baritone horn, French horn, bass trombone.					
Basic woodwind instruments are provided: bass clarinet, alto clarinet, piccolo, oboe, bassoon, soprano sax, tenor sax, baritone sax, English horn.					
Basic string instruments (violin, viola, cello, bass) are provided in sizes according to program needs and levels.					
Basic percussion instruments are provided: snare and bass drums and stands, cymbals, orchestral bells, pedal tympani, mallets, beaters, sticks, chimes, xylophone, marimba.					
Electronic instruments are provided: guitars, electric bass, amplifiers, electronic piano, public address system, microphones, synthesizers, microcomputers.					
Electronic and acoustic tuning devices are provided.					
Where appropriate, marching equipment is provided: field drums, color guard equipment, sousaphones, etc.					
Where appropriate, uniforms and robes are provided.					
Standard symphonic band and orchestra instrumentation is provided for well balanced performance groups.					
Equipment for Choral Music Programs					
A good quality piano is provided in each rehearsal area.					
A concert quality piano is provided in the performance area.					
Electronic instruments are provided: guitars, amplifiers, electric bass, public address system, microphones, synthesizers, microcomputers.					
Where appropriate, robes are provided.					

Sample Activity Worksheets

The following suggested formats provide music educators a variety of ways to organize the planning of activities. Page 106 is designed for the individual teacher and features a view of the progression of activities across cycles for a single element and concept. This illustrates an individual teacher's planned activities for Concept B of the element Rhythm for Cycles 3, 4, 5, and 6. Page 107 is a blank example of this worksheet which may be copied and used.

Pages 108 and 109 comprise a single worksheet for a teacher's use in a given cycle, with a display of all the elements and a single concept and outcome for each element. The example is a choral teacher's planned activities for Cycle 5 across all the elements for certain concepts and outcomes. A blank example of this follows on pages 110 and 111.

Correlation across the general, choral, and instrumental areas is featured in the format on page 112. This is an example of choral and instrumental activities for Cycle 5, Concept B of the element Rhythm. Since general music is usually not offered in high school, no activities are listed for that area. Note that the worksheet deals with a single element, concept, cycle, and outcome. Page 113 is a blank example of this worksheet.

Page 114 is a worksheet for the daily or weekly lesson plans, illustrating detailed choral activities for Cycle 5, Concept B, of the element Rhythm. A blank example of this worksheet follows on page 115. In addition, a blank "generic" worksheet is provided on page 116 so that teachers may develop their own formats. All sheets may be photocopied as needed.

Sample Activity Worksheet/Individual Teacher–Across Cycles

Element: ☐ Expression ☐ Melody ☒ Rhythm ☐ Harmony ☐ Timbre ☐ Texture ☐ Form

Concept B: Rhythm may be organized into groupings of long or short sounds or silence

Area: ☐ General ☒ Choral ☐ Instrumental

	Cycle 3	Cycle 4	Cycle 5	Cycle 6
	Outcome: Demonstrate rhythmic patterns found in music by echoing and then by reading.	**Outcome:** By echoing, reading, and writing, demonstrate complex rhythm patterns (e.g., syncopation and ties).	**Outcome:** Demonstrate independence within the ensemble in the reading of complex rhythm patterns and mixed meter (e.g., hemiola).	**Outcome:** Demonstrate independence in the reading and writing of extended advanced rhythmic devices (e.g., mixed meter, polymetric, and non-metric techniques).
PERFORM	Students perform rhythm patterns during the warm-up session which will appear in their octavo scores.	Students clap a rhythm exercise taken from the music and used as a warm-up exercise.	Hemiola: students conduct and sing the hemiola section as a warm-up exercise. Suggested score: *Sing Praise to Christ*, J.S. Bach, Concordia - No. 98 - 1377, SATB.	Sight-reading: students are given the opportunity to read music (rhythmically) taken from the following sources: folk songs, speech choir compositions. Example: *Basketball*, Bayne Dobbins Hinshaw, HMC-689.
DESCRIBE	Teacher dictates short rhythmic patterns. Students tap the patterns back and then write them.	Rhythm dictation: using patterns from the octavo score, teacher claps isolated patterns and students write what they hear.	Matching: students put music in rehearsal order by matching rhythm patterns in the music to those listed on board.	Listening lesson: students raise their hands when they hear the rhythm pattern or motive written on the board. Example: *Little Fugue in G Minor*, J. S. Bach.
CREATE	Students write a rhythmic composition in a given meter and add words which are seasonal (fall, Halloween, Christmas)	Students will compose a four-measure rhythm composition which illustrates ties over the bar line. These exercises may be used for warm-up drills in future rehearsals.	Improvisation: students will create a rhythmic answer to a question (A) in rondo form. Example: A (teacher claps), B (students answer)	Students will transcribe the rhythm patterns from a well known folk song and change the meter and rhythmic structure. Example: *Shoo Fly*, from 2/4 to 3/4.

Sample Activity Worksheet/Individual Teacher–Across Cycles

Element: ☐ Expression ☐ Melody ☐ Rhythm ☐ Harmony ☐ Timbre ☐ Texture ☐ Form

Concept ___:

Area: ☐ General ☐ Choral ☐ Instrumental

	Cycle ___ Outcome:	Cycle ___ Outcome:	Cycle ___ Outcome:	Cycle ___ Outcome:
PERFORM				
DESCRIBE				
CREATE				

Sample Activity Worksheet/Individual Teacher—Across Elements

Cycle: 5

Area: ☐ General ☒ Choral ☐ Instrumental

	Expression	Melody	Rhythm
	Concept B: Expression results from the interpretation of style. **Outcome:** Demonstrate independence in the interpretation of musical lines and phrases.	**Concept D: Melody may outline or imply harmony.** **Outcome:** Identify, aurally, intervallic relationships (e.g., major, minor, and perfect).	**Concept B: Rhythm may be organized into groupings of long or short sounds or silence.** **Outcome:** Demonstrate independence within the ensemble in the reading of complex rhythm patterns and mixed meters (e.g., hemiola).
PERFORM	Students sing a variety of literature with an awareness of the phrase and its effect on the performance.	Students sing pieces containing major, minor, and perfect intervallic relationships.	Students conduct and sing the hemiola section as a warm-up exercise.
DESCRIBE	Students map out phrases within a given score of music.	Students analyze the intervallic relationships of major, minor, and perfect from auditory examples.	Students match rhythm patterns taken from the octavo scores (written on board) and put music in the order listed.
CREATE	Students improvise a piece using a variety of phrase lengths.	Students compose a simple melody in a major key. Students write a related melody in a minor key.	Students create a rhythmic answer to a question in rondo form.

Harmony	Timbre	Texture	Form
Concept C: Harmony may result from 2 or more melodic lines. **Outcome:** Identify, aurally, shifts in tonal center (modulation).	**Concept A: Timbre is determined by the physical properties of the sound source.** **Outcome:** In an ensemble demonstrate the ability to make subtle changes in intonation (.e.g, vowel modification).	**Concept A: Texture is determined by combinations of timbre.** **Outcome:** Identify texture in terms of accompaniment (e.g., orchestra, keyboard, a cappella, electronic).	**Concept A: Form contains structural units such as phrases and sections.** **Outcome:** Identify complex compositional devices such as fragmentation, augmentation, diminution, and sequence.
Students perform literature with an awareness of changing key signatures.	Students experiment with word pronunciation (vowel modification) with awareness of effect on intonation.	Students sing the Vivaldi *Gloria*. Students perform with piano accompaniment and then visit a church and ask organist to accompany and change the timbres. Students compare the textures after hearing the performances.	Students perform compositions by Handel which use extensive passages of sequence within the voice parts. (Try music from *Judas Maccabaeus*.)
Students identify the change of tonal center by listening to the chordal harmony.	Upon listening to a variety of examples, students are able to describe diction using terms such as clear, crisp, bright, dark, etc.	Students listen to a song sung a cappella and then with accompaniment. They identify which instruments double what voice parts and why.	Students mark passages in music which use devices such as fragmentation, diminution, and sequence.
Students compose a simple piece using two or three different tonal centers.	Students improvise a short piece, changing the vowel placement and pronunciation to obtain different effects.	Piano students play an accompaniment on a synthesizer and experiment with different sounds. Teacher gives a class demonstration on synthesizer (ask a music store to provide a synthesizer).	Teacher creates a short melodic motive, and students write, in music notation, a sequence moving up and then down using that motive.

Sample Activity Worksheet/Individual Teacher—Across Elements

Cycle: _____

Area: ☐General ☐Choral ☐Instrumental

	Expression **Concept __:** **Outcome:**	**Melody** **Concept __:** **Outcome:**	**Rhythm** **Concept __:** **Outcome:**
PERFORM			
DESCRIBE			
CREATE			

Harmony	Timbre	Texture	Form
Concept ___: **Outcome:**	**Concept ___:** **Outcome:**	**Concept ___:** **Outcome:**	**Concept ___:** **Outcome:**

Sample Activity Worksheet/Music Staff in One Building—Across Areas

Element: ☐ Expression ☐ Timbre ☐ Melody ☐ Texture ☒ Rhythm ☐ Form ☐ Harmony

Concept B **:** **Rhythm may be organized into groupings of long or short sounds or silence.** **Cycle:** 5

	General Outcome:	**Choral Outcome:** Demonstrate independence within the ensemble in the reading of complex rhythm patterns and mixed meters (e.g., hemiola).	**Instrumental Outcome:** Demonstrate independence within an ensemble in the reading of complex rhythm patterns and mixed meters.
PERFORM		Students conduct and sing a hemiola section as a warm-up exercise.	Students clap and count different rhythm patterns simultaneously.
DESCRIBE		Students put music in rehearsal order by matching rhythm patterns in the music to those listed on board.	Students identify complex rhythm patterns performed by the teacher in a given piece of music.
CREATE		Students create a rhythmic answer to a question in Rondo form.	Students compose two 8-measure rhythm compositions to be performed at the same time.

Sample Activity Worksheet/Music Staff in One Building—Across Areas

Element: ☐ Expression ☐ Timbre ☐ Melody ☐ Texture ☐ Rhythm ☐ Form ☐ Harmony

Concept ___:

Cycle: _____

	General Outcome:	Choral Outcome:	Instrumental Outcome:
PERFORM			
DESCRIBE			
CREATE			

Sample Activity Worksheet/Individual Teacher—Across Elements

Element:
- ☐ Expression
- ☐ Melody
- ☒ Rhythm
- ☐ Harmony
- ☐ Timbre
- ☐ Texture
- ☐ Form

Concept B **: Rhythm may be organized into groupings of long or short sounds or silence.**

Outcome: Demonstrate independence within the ensemble in the reading of complex patterns and mixed meter (e.g., hemiola).

Activity: Students put music in rehearsal order by matching rhythm patterns in the music to those listed on the board.

Cycle: 5

Area:
- ☐ General
- ☒ Choral
- ☐ Instrumental

Mode	Teaching/Learning Activities	Literature/Materials	Assessment
Describe	Students read rhythm phrases (found in the music) written on the board. Students arrange songs in folder according to rhythm phrases on the board (rehearsal order).		Students read titles of songs they have arranged in proper order.

Sample Activity Worksheet/Individual Teacher—Across Elements

Element: ☐ Expression ☐ Melody ☐ Rhythm ☐ Harmony ☐ Texture ☐ Form

Concept ____:

Outcome:

Activity:

Cycle: _____

Area: ☐ General ☐ Choral ☐ Instrumental

Mode	Teaching/Learning Activities	Literature/Materials	Assessment

Generic Worksheet

Minimum Allocated Instructional Time: Recommended by the Wisconsin Department of Public Instruction*

The Wisconsin Department of Public Instruction has developed a recommended list for apportioning instructional time in kindergarten through the sixth grade for Wisconsin schools. This list views the *minimum* amount of time in each subject area. Obviously, more time could be allocated in a given subject area, but it would most likely mean taking time away from another area of the instructional program.

The table which follows serves as a basic guideline for allocating time. It is safe to say that the music program, at the minimum, can afford no less than 75 minutes of instruction in two or more sessions per week. Less than that amount of time raises the important question of viability of the music experience and of the teacher's ability to effect music learning in the most reasonable way.

Grades K-6: minutes per week for a six-hour instructional day

Grade Level	K**	1	2	3	4	5	6
Reading/English Language Arts***	30%	700	700	600	600	500	425
Mathematics	10%	250	250	250	250	250	250
Social Studies	10%	125	150	175	200	225	250
Science	10%	100	100	150	150	175	250
Health	10%	75	75	100	100	125	125
Physical Education	10%	150	150	150	150	150	150
Art	10%	90	90	90	90	90	90
Music	10%	75	75	75	75	75	75
Foreign Language	—	—	—	—	—	100	100
Environmental Education****	****	****	****	****	****	****	****
Total Allocated Instructional Minutes		1565	1590	1590	1615	1690	1715

* While there is a recommended allocated instructional time for each subject, educators are encouraged to integrate subjects within the curriculum whenever possible.

** Up to one-third of each day in the kindergarten schedule may be reserved for students' self-selected instructional activities. The allocated instructional time recommendations presented in column K apply only to the portion of the schedule planned for teacher-directed activities. The time allocations for kindergarten are expressed in percentages to facilitate planning for various kindergarten schedules.

*** Instruction specifically designed to strengthen reading and writing abilities should be integrated with other disciplines, e.g., health, science, and social studies. For further discussion of the recommendations, see *A Guide to Curriculum Planning in Reading* and *A Guide to Curriculum Planning in English Language Arts*.

**** Environmental topics should be infused into instructional units in all subjects, with the greatest emphasis in health, science, and social studies. A significant amount of time should be devoted to such topics. For a further discussion of this recommendation, see *A Guide to Curriculum Planning in Environmental Education*.

END

U.S. DEPT. OF EDUCATION

OFFICE OF EDUCATIONAL
RESEARCH AND
IMPROVEMENT (OERI)

ERIC

DATE FILMED

DEC_12_1986